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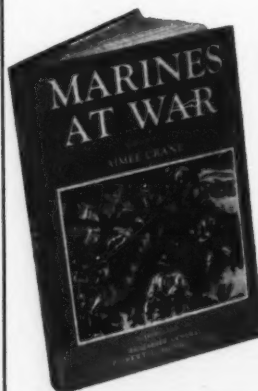
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INTRODUCTION BY BRIGADIER GENERAL
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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Buffalo Repercussions

GORDON WASHBURN, former director of the Albright Art Gallery in Buffalo and now head of the Museum of the Rhode Island School of Design, has come strongly to the defense of his successor at the Buffalo institution for his action in selling at auction work by living artists from the gallery's permanent collection.

Mr. Washburn has written me, with considerable heat, his views on the ethics and necessity of the Albright sale, at the same time taking responsibility for originally planning the sale. I am pleased to comply with Mr. Washburn's request to be heard, particularly because his letter states opinions not advanced by Dr. Andrew C. Ritchie, present Albright director, from whom we solicited a letter, published last issue. Although we invited other museum officials to let us have an expression of their feelings in the matter, none stepped forward except Mr. Washburn. We will presume, unless we hear later to the contrary, that his views represent the field and is the prevailing attitude of all museums who buy contemporary works of art. Mr. Washburn:

"Since I was originally responsible for persuading the Buffalo trustees to take this much discussed action, I hope you will give me the privilege of answering you.

"I would be greatly surprised if any of my colleagues in the museums of America agreed with your criticism of the sale by the Albright Art Gallery of objects not of museum quality. Certainly I do not; and I even wonder from the wriggling in your reasoning whether you agree with yourself. For after decrying the public disgrace to the living artist of a museum's auctioning his work, you protest that it was done 'amid the utmost secrecy' so far as the use of the Museum's name is concerned. Finally you end up accepting the likelihood of there being a necessity for clearing the store-rooms of a museum and you propose the best known device for the surreptitious disposition of useless belongings ever utilized by public institutions as your (is it an open and candid one?) solution.

"It is clear, however, that your major charge, an 'ethical' one you call it, against the Gallery is that it should not, once having acquired a work whether by gift or purchase, ever sell it while the artist lives. You reason that its sale may injure his reputation. You care nothing, I gather, about the ethics of letting the public continue to suppose that because a museum owns his paintings, an artist's work must be unusually good? You are willing to have the public fooled even when the museum feels differently? What you believe in, then, is that 'we art people' should gang up to protect each other against the outside world? It would be in line with the trend of the times surely, to behave this way. But I can't see it as 'ethical.'

"But no, you don't wholly find this your own answer. You do think we should protect the living artist from having his wares submitted in the open market, unprotected by a private dealer who can artfully keep prices high? This you would accomplish by the 'ethical' method of giving away poor or outmoded things on 'indefinite loans' to poor relations among the museums who presumably are grateful for anything. By this means you would protect the public from hearing that

a museum had sold a Kronberg or a Garber and from knowing the low price obtained, a low price, may it be pointed out, in spite of the fact that re-saleable merchandise is going at auction for the highest prices we are likely to see for many long years to come.

"I am not one who believes that all works of art are good and that it is only a question of time before they return to fashion or appreciation after they have suffered periodic eclipse. Because the works of many great artists in Europe have thus been recovered to our attention and admiration, it does not follow that all discarded art is likely to be redeemed by our grandchildren. (The volume of discarded arte facts in America would leave them little time to do anything else, if this were the case!)

"I believe there is such a thing as good judgment, or in other words, connoisseurship which involves a real power of discrimination; and I believe it is more often exercised by our Museum people today than it used to be. I believe, moreover, in exercising it as often as possible so that our museums may become valuable to our people by reason of their emphasis on works of great and rare quality.

"I believe, to put it still more bluntly, that though there is every reason for the museums to encourage good contemporary art (as the Albright Art Gallery has always done to an exceptional degree), there is no reason whatsoever for them to become defenders of all living American artists, good, bad or indifferent. I do not believe in other words in art, right or wrong. I believe in it only when it is right.

"Finally, may I add that I cannot be stampeded into a lather of fright over what my successors may do with my purchases. I believe they will keep most of them, but some of them I have reason to hope will be exchanged for better examples or sold for cash with which to buy other and better works of art."

There are one or two points in Mr. Washburn's letter I would like to touch on in rebuttal. First, he assumes that I care nothing about "the ethics of letting the public continue to suppose that because a museum owns his paintings, an artist's work must be unusually good." Unfortunately, in the general course of events, I have acquired the general belief that a museum director, whether it be Mrs. Sage, Mr. Hekking, Mr. Washburn or Dr. Ritchie, must know his business, just as an editor must. Otherwise, I agree with Mr. Washburn's concern for the public.

Then, about protecting the public from knowing that a Garber or a Kronberg can be had for a song. Does Mr. Washburn really believe that secretly putting these paintings up for sale in the Coleman Auction Rooms was a fair test of their value? I cannot help wondering what prices Mr. Washburn's own acquisitions at Buffalo would bring under similar circumstances at Coleman's. It largely depends on whose dog is bitten.

Next, let us clarify that recurrent expression "museum quality." Why not be honest and admit that the Garber and the Kronberg were just too conservative for the taste of the present Albright administration? Their sin is that they are outmoded, by Albright standards—not that they are bad.

* * *

Apropos of the Buffalo controversy, Evelyn Marie Stuart of Chicago writes: "People who set themselves up as judges for the future should consider the story back of the tremendous accumulation of antique furniture in New Orleans antique shops. It got there through the dismantling of fine old homes of their Colonial, Georgian and Empire mahogany to make way for golden oak and Mission, when these were 'modern.' The old pieces were given to the Negroes, from whose cabins they were later assembled by discriminating dealers in fine things."



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THE READERS COMMENT

Puma Bites

SIR: In reading Maude Riley's review of my exhibition, it occurred to me that it is time some one did a review of Miss Riley's criticism. Her reporting on the exhibition was highly inaccurate. For example, she says: "Puma's paint . . . mixed so thoroughly before application . . . that it ends up as low muddy color . . ."

One of my chief principles of painting in my own work and in my teaching has always been the "pure color alla prima method"—which means, simply, pure color applied directly and then blended slightly on the canvas itself. All the forms are built up of masses of pure color alone.

Miss Riley has a right to her own opinion, but when her opinion is based on such inaccuracies as the foregoing example, her position as a critic becomes highly irresponsible. It is also apparent that her criticism is more concerned with the person than the work, as witness her continual barbs at the idea of Puma, the gallery director, presenting Puma, the artist.

A humorous, quaint story is of the least importance in criticism. A humility in the face of an experimenting creator and crusader in art sits better with a critic.

—FERNANDO PUMA, *New York.*

The Corbino Cover

SIR: Congratulations on your Dec. 1 cover, *Ballet Rehearsal* by Jon Corbino. For a moment I thought it might have been your choice for the "Picture of the Year", just as *Time* magazine's covers every Jan. 1st. Whether its your choice or not, to me it is a fine start for 1944 and in my opinion sets a high standard for the rest of the year.

—FRANK J. OEHLISCHLAAGER,
Clifton Springs, N. Y.

Incorrectly Digested

SIR: The news item, "Art Education, Post-War," in the Jan. 1 DIGEST was incorrectly digested. Though sponsored by the College Art Association, the Committee for the study of art education in schools and colleges is an independent one and is not representative of the College Art Association membership. Seven out of the committee of nine are not members of the College Art Association.

Of significance about this Committee is the fact that each member is a practitioner in the field of art. In the past art education has been directed and administered by theoreticians. In sponsoring this Committee, the College Art Association is interested in obtaining the collective result of ideas on art education by those who, after all, are primarily responsible for the esthetic attitudes in society.

—PEPPINO MANGRAVITE, *New York.*

Most Practical

SIR: Being a sculptor, I feel that the DIGEST is an absolute necessity in my studio. It keeps me informed about the important events in the art world, as well as giving me a guide to the current exhibitions and where I may exhibit my work. Nothing is left out and it is written in a concise, easy-to-read style. Of all the magazines on art, yours is the one I consider the most practical for an artist to subscribe to.

—BETTI RICHARD, *New York City.*

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest

The ART DIGEST

January 15, 1944

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Seven Who Painted Naval Aviation

THE ABBOTT LABORATORIES of Chicago commissioned seven American artists to paint the conditions of training for Navy fliers and Navy air crews. The result of their work is seen in 101 paintings hung Jan. 12th at the Metropolitan Museum, where they will remain through February 6th and then go on nation-wide tour, first to Boston and Springfield.

The collection was given by the laboratories to the Navy. The Navy, in turn, acknowledged this evidence of co-operation between Government and business in furthering the war effort. Abbott paid the bill, the Navy assisted the artists in getting the wanted material; sent them up on flights, took them to sea. Said Vice Admiral J. F. McCain of the United States Navy, "It is sometimes difficult to inform the public adequately on many activities of the Services. Training activity, of necessity, does not receive day to day description . . . and it is felt that these works by patriotic American artists are a worthy addition to the written and photographic record of the training program in wartime."

Many of the paintings have been reproduced and posted in induction centers as an aid to determining preference for branch of service; or to show trainees the importance of teamwork between flyers and crewmen at bases



Task Force Hornets: LAWRENCE BEALL SMITH

and on carriers. Some are used to induce recruiting of young men of 17 and 18 as Naval aviation cadets.

Of the seven who went to sea and to see, Joseph Hirsch and Lawrence Beall Smith have done the most for bringing the human and dramatic elements of the life in training to the folks back home. Probably all the paintings mean something to the men who recognize

themselves at tasks they know, and the planes they tend and command.

Hirsch's assignment was with the primary and intermediate training of ground crews and pilots at the Naval Air Station at Pensacola, Florida, and he did himself proud as artist and sympathetic recorder. He not only makes the trainees come alive, but the PBV, Navy Catalina bomber, or "Alaska work horse," that learned to dive bomb through Aleutian fog, is as impressive a character as the Navy PBM Martin Mariner appears efficient. Pensacola moonlight is pretty convincing too.

Lawrence Beall Smith went aboard an aircraft carrier and his views of task force Hornets and Grumman fighters on the operations island out at sea, are almost as good as standing there yourself, so realistically does he create atmosphere with his paints. Smith's many sketches of trainees at their tasks are alive with life and humor.

Successful, but less dramatic, are Adolph Dehn's watercolors of lighter-than-air craft at Lakehurst, N. J. Dirigibles on convoy duty and blimp maintenance make becomingly incongruous-looking sights. Howard Baer, assigned to the WAVES at Naval Training School at Norman, Oklahoma, makes the girls look willing, efficient, very busy, although usually quite pretty. Other artists employed were Don Freeman, who was assigned pre-flight training at Chapel Hill, N. C.; Georges Schreiber; Robert Benney, portrait painter, who dreamed up very ingenious and dramatic pictures of combat operations in the Pacific.—M. R.

Satisfaction Plus: JOSEPH HIRSCH





The Manuscript: MAX WEBER

Max Weber in Retrospective Exhibition

MAX WEBER has been painting for practically the duration of the 20th century and in that time he must have done many hundreds of completed paintings. Within the last few years, he has been seen in large exhibitions composed of his latest work and his industriousness is well established by the numerical count these shows recorded. How does one go about, then, selecting from his work for an exhibition meant as a study of the stature and accomplishment of the man, as artist?

Paul Rosenberg, who undertook this task and is showing Weber in his New York galleries through Feb. 12, made 34 selections—about all the four exhibiting rooms of his establishment could gracefully hold. Half of the pictures shown are dated 1910 to 1919. Ten years are then skipped, the 30's are represented by five pictures, and the remainder are work of the last three years, during which time Weber has had the most success.

I found the show something of a revelation, not knowing the work which Weber did during his many years in Paris. The joy and excitement some of his latest flowers, tender still lifes and frosty landscapes can stir in the observer, is certainly absent in the practice canvases he probably had to paint in order to absorb what he went to Paris to learn. Among 17 early canvases, one can find not one but many of Picasso's experimentations, otherwise known as periods; frequent references to Cézanne; particular evolvments of Juan Gris; earmarks of Joseph Stella and Duchamp, of Nicolaides, even of Demuth. But within this almost embarrassing array of disclosures, we found at least to our own satisfaction and interest, several germs of distinct character which seem to be the buds which the Weber branch finally flowered.

A little picture called *Friends*, 1916,

forewent the *femmes à toilette* groups of today, it appears. In *Two Musicians*, *The Visit*, and *Conversation*, although all forms of these peopled interiors have been given the Picasso-Braque brown abstraction treatment, there is definite fantasy in the conversationalists. Chagall seems to have been haunting Weber just then, and to have given him the impulse to put pulse into the strangely vibrating figures. For already, they are in spirit stirring out of the absolute backgrounds and it would be no surprise to have the musicians identified as in truth the bearded Talmudists who now move so freely and expressively in 1943 paintings.

Nice choices have been made from the stock of Weber of today: *The Builder* lifting a great weight, and *The Toilet-*

Conversation: MAX WEBER (1919)



ers whom I have always thought represented October 1st in New York City. A consummate painting of slender *Flowers*; *Greetings*, like *The Manuscript*, are both clear, crackling caricatures of three men painted with just about everything Weber has gathered over the years. *Nudes in Repose*, an electrically alive picture though painted in a sort of conventional code.

We would have liked to see more landscapes but the icy blue, symphonious *Pleasures of Summer*, and the crackling *Fallen Tree* picture, represent Weber well.—M. R.

Red Robin, Zuni

RED ROBIN, Zuni Indian who was brought up by his tribe in one of the hill villages they occupy outside of Gallup, New Mexico, is holding his second one-man show of watercolors at the Macbeth Gallery.

During the past few years we have seen the work of a number of young Chinese artists whose presentation and thought is wholly Occidental. But one seldom encounters the work of a bona fide American Indian, and when it is displayed, it is found, usually, to fall within the tradition of Indian design and color formulæ. Not so with Red Robin. His present exhibition discloses loose, wet watercolors on war themes which are imaginative in the modern American sense of the word.

The young artist was inducted into the army in the Spring of 1942, and although the paintings Macbeth shows were done before he saw actual combat, he seems to have gathered on maneuvers full realization of the feeling of death and destruction. He pictures *Casualties* on rows of white cots, two khaki-clad figures lying at the *End of the Trail* on a white sand beach. *Mountain Terrain* and *Vision* convey mood in an abstract manner. We particularly liked *Materiel Headquarters*, a well organized group of white buildings, crisply executed.—J. G.

Fighting Art

All of our fighting forces combine in a joint operation of considerable magnitude at the Art Alliance Galleries, Philadelphia, starting January 17th. Co-operating are such non-combatants as leading war industries, government agencies, art centers and galleries, the cinema, war correspondents, foreign and refugee governments, newspapers and periodicals, private industry.

The exhibits making up "Fighting Art" constitute an eye-witness record of the war collected from artists all over the world. Media are comprehensive—posters, photography, watercolors, booklet illustrations, oil paintings, movies, etchings, sketches, cartoons—all effective weapons of propaganda and instruction that will accelerate complete and final victory.

Top names are exhibiting, among them Lieutenant Commander Edward Steichen, Lieutenant Charles Kurler, Hendrik Van Loon, Norman Rockwell, Robert Riggs, Lieutenants Jon White and John Falter of the Navy, Disney artists, many others too numerous to mention. Paul Darrow is chairman of "Fighting Art."

Present Tense Plus

ABOUT 100 PAINTINGS, the work of some thirty members of the League of Present Day Artists, is being shown through February 13, at the Riverside Museum. At first glance, the calibre of the work creates the impression of immaturity, but once having recovered from this sufficiently, one is tempted to seek out the work of several individuals. Most impressive are the listed prices, which range from \$25 to \$5,000, and from this, as we often do from a menu, we pick out what best suits our appetites. Occasionally, the most expensive items are least desired, because food is food and art should be art. Not that the price of art necessarily sets the standard of what is good or not, but in this case, the good works (that which shows an awareness on the part of the painter to the problems of painting and a sincere desire to express that understanding) remain well within the reasonable purchasing power of those who wish to possess a work of art.

Consistent in the evidence of such understanding is the work of Gertrude Nason, whose sensitive but subdued color is used to create patterns and to present to the observer, for enjoyment or contemplation, the experience or particular mood of the subject she chooses to present. In the painting called *Band*, she has captured the gaiety of the occasion and the composition holds together very well. In good contrast she presents *The Pot-Bellied Stove*, in which she creates an interesting pattern and conveys the feeling of a familiar environment.

Karl Schrag, in his *Composition*, shows a painting well done but which suffers from overstatement and badly arranged objects. He seems to have command of the medium and obtains subtle effects through strength of handling. A note of pleasing variety is added to the show by the work of Edie Else. He presents an interesting sense of form and color charged with suggestion of future development in the work of this artist.

Then there is the work of several others whose interest is obviously not really centered on art, but on other things—as is the case with Margaret Mullin. On not too close observation, we can readily understand her interest as stated in her paintings called *My Jewel Box* and *The Kiss*. In the work of Leo Quanchi, one sees some ability and a love of paint which could be put to better advantage artistically, if he decided to choose subjects of which he had a better understanding of the problems they involve.

The same might be said of the work of M. Meyers, though in his painting called *At a Lynching*, over-dramatization reduces to ineffectuality its significance, but it remains, otherwise, a well-handled painting. Worthy of mention are William Donahue's *Basketball Game* and Helfand F. Gold's *Composition*.

For the record it should be reported that the League of Present Day Artists formerly exhibited under the title "Bombshell Group." The change in name indicates a commendable reduction in egoism.

—CONRAD ALBRIZIO.



The Burning Bush: FREDERIC TAUBES

Frederic Taubes Exhibits Latest Paintings

FREDERIC TAUBES, whose exhibition of paintings and drawings is being held at the galleries of the Associated American Artists, has probed deeply into the science of pigments and theories of painting. Perhaps, his writing and teaching have impaired his activity as an artist. At least, for a painter who has a large body of outstanding work on the credit side of the ledger, his present exhibition seems devoid of many

of the qualities which previously called forth wide commendation.

Many of the designs lack coherence, figures are often carelessly drawn, colors are murky instead of brilliant. In *Martial Music*, the juxtaposition of the pumpkin-yellow of the drum, the rosy pink of the pendant draperies, and the background of flaming scarlet rather sets one's teeth on edge. Doubtless the array of brassy is designed to produce a clamorous blast, rather than sweet music, but this dissonance of color does not suggest so much the full-bodied blare of trumpets as cacaphony.

One of the admirable pieces of the group is *Woman With Turban*, finely realized in bodily gesture and delicately harmonized in color. *The Magi* is an original and amusing conception of the wise men who journeyed far with gifts. There are, also, excellent flower pieces, decoratively arranged and rich in color. Paintings like *Visitation* show Taubes at his best, distinguished by the fine quality of his earlier work. Yet as a whole the exhibition seemed disappointing for an artist of acknowledged talent.

—MARGARET BREUNING.

Art on Fifth Avenue

A forward step in the right direction to bring art to the attention of that great number of people who do not normally visit art galleries, is the announcement that (from Jan. 13 to 19) all the Fifth Avenue windows of Bonwit Teller, fashionable New York store, will be devoted to a serious group exhibition of American paintings from the Associated American Artists Gallery. Particularly fitting for this proselyting gesture are the exhibits by Arbit Blatas, Thomas Benton, Frank Kleinholz, Ernest Fiene, Doris Lee, Robert Philipp, George Grosz, Angelo di Benedetto, James Chapin and Luigi Lucioni. Also two women artists who will, within the next two months, hold their first one-man exhibitions in the Associated Galleries—Marian Greenwood and Lily Harmon.

All in the Family

Art by a famous clannish family—the Fords—is the current attraction at the Stendahl Gallery. Included are Julia Ellsworth Ford; son, Ellsworth Ford; and daughter, Loren Ford.



L'Appel: PAUL GAUGUIN

Important Gauguin Given to Cleveland

ONE OF PAUL GAUGUIN'S last great paintings, *L'Appel* (*The Call*), has entered the Cleveland Museum through the Hanna Fund, with the addition of a gift from Leonard C. Hanna, Jr., Cleveland now doing war work in England. Cleveland's new treasure is a large oil, 51 by 35 inches, done in 1902 in the Marquesas, French possession in the South Pacific. This was the last place where Gauguin sought peace out of his stormy life. He died there the following year.

Cleveland's Curator of Paintings, Henry Sayles Francis, writes: "Quieter in mood than the earlier Tahitian paintings, it replaces the barbaric primary color scheme with an iridescence compounded of a blended spectrum of purples, pinks and blues, and subdues the yellows so that they combine with the color scheme instead of contrasting with it as in the Tahitian canvases.

"Gauguin was struck by the particular statuesque beauty of the natives of the Marquesas, tall, dignified people as compared with the Tahitians. He was enthusiastic, also, over the rich verdure of the islands, and returned to a por-

trayal of landscape in the earlier manner of his Brittany pictures, in contrast to the pattern-like use he so often made of it in the Tahiti series.

"In the present example, the planes of the composition create a feeling, not only of depth and atmosphere, but also of tranquility and repose."

Babcock Group

In the current group exhibition at the Babcock Galleries, Douglas Gorsline's prize-winning *My Better Half* encourages one to believe in the wisdom of juries. *Yaddo Music* by Jean Liberté in blues and greens that melt into each other; a head, almost severely classic, yet tender, by Frederic Knight, and a seascape by Sol Wilson, are outstanding pieces. In Revington Arthur's *Landscape*, the complementary reds and greens, characteristic of this artist's palette, are excellently kept from insistence by the intervention of cooler notes of color in a vigorous, ably-sustained design. Other items are by Albert Pels, Maurice Sievan, John Costigan and Lee Jackson.—M. B.

Carter in Review

CLARENCE HOLBROOK CARTER'S exhibition of paintings at the Ferargil Galleries has something of a retrospective character, for it contains canvases which have been included in museum groups and other large exhibitions, as well as recent work. It is almost a full-length portrait of the artist, so that it is possible to realize through the varied subjects a constant of artistic integrity and singleness of purpose.

Viewing this exhibition, one comes to feel that the artist through probing into the thing before him has discovered not a formula, but himself, and has found the means to set down his ideas on his own terms. It is evident that he has trusted to visual reactions, but this fact does not imply that he has used the eye of the camera. He has avoided rhetorical flourishes, evidently considering that the art of painting is an end in itself.

Carter's interest in sound design and elimination of unessentials led in much of his early work to a sort of technical fireworks, carefully developed form and a strikingly unified design to which each detail contributed. But many of these canvases lacked that inner vitality which makes a picture come to life. Moreover, a brittleness of paint and a harshness of surfaces added an over-emphatic impression. But when he allowed emotion as well as brains to get mixed with his pigments, the result was altogether admirable, as in the witty *Teche Belle* or the symbolic *Great Plantations Nevermore*.

War Bride, which caused something of a sensation at the recent Whitney Annual (and is reproduced on the cover of this issue), is an original idea ably carried out, a brilliant performance, if not an altogether satisfactory picture. Perhaps, owing to the large scale and the hard, bright color areas, it impresses one as more of a stunt than a serious painting. In contrast to this canvas, the figure piece, *Smouldering Fires*, a mother and child set against a background of desolate mining region and flaring coal piles, is a fine achievement. Technically, there is much to be said for the skill of the arrangement, for the soundness of the figures, the surety of the brushwork. But the real triumph of the canvas is the tender humanity that pervades it without sentimentality, the sense of life that seems to flow out of it.

Another engaging subject of Carter's recent work is *Good Crop*, amusingly designed with its repetition of circles and thrusts of verticals, the homely theme enlivened by the beauty of textures of the wayside verdure.

Landscapes included have much of this combination of fragility and strength, such as *Ohio River*, which has solidity despite its delicacy of color. Here is that sense of an independence of life, which marks all good pictures, and finally stamps a landscape with a sort of inevitability of emotion. *Let Us Give Thanks*, which won the popular prize at the Carnegie exhibition this Fall, is distinctly, like *War Bride*, an exhibition "machine," the individual figures well characterized, but the whole canvas static and arid.

—MARGARET BREUNING.

The Art Digest

The Old West

WILLIAM R. LEIGH, now showing a group of canvases of the "Old West" at the Grand Central Galleries (Vanderbilt Avenue), presents stirring aspects of a vanishing world not so much for pictorial material, as veracious transcripts of a life he knew and shared. His bucking bronchos, plunging steers, fierce men and wild animals are alive with energy and an actual violence of movement ably transcribed. He sets his stage with intensely dramatic incidents, but makes them convincing.

The background of plains and mesas are, also, effectively rendered not as mere backdrops, but as an integral part of this life of action. Leigh's scenic painting of *Thunder Mountain*, with its brilliant banding of colors rising precipitately from the plains, and *Cloud Effect, Arizona*, are the result both of fine observation and sound brushwork. The Grand Canyon would seem to defy any effort to set down its incredible splendors, yet the artist makes them credible in his view overlooking the canyon from the hotel above it.

The big panoramic canvases, such as *Navaho Fire Dance*, the boy playing "Home Sweet Home" on his mouth organ to a group at a camp fire, or the spirited single figures of horses and riders are ably composed and soundly executed. It all comprises a saga of a disappearing way of life which these canvases should perpetuate as part of American tradition.

—MARGARET BREUNING.

Buys a Lee Jackson

A gratifying incident of the recent exhibition of contemporary art at the Whitney Museum, was the purchase by Mrs. Macculloch Miller, president of the Museum, of a canvas by Lee Jackson called *The Green Laundry Wagon*. This marks a deserved recognition of good work by an artist whose painting merits attention.

William R. Leigh Painting
"Visions of Yesterday" at Age of 77



Precipitation Map of France: RALSTON CRAWFORD
Courtesy Army Air Forces Weather Division

The Artist and the Meteorologist

RALSTON CRAWFORD, exhibiting at Downtown Galleries through Jan. 29, makes a show of unusual interest. Crawford's penchant has always been for painting engineering subjects such as long causeways, loading derricks, grain elevators and bridges, simplified to such a degree and made into such logical abstractions by arrangement and elimination, that business men with little artistic appreciation declare them excellent, making no complaint against "modern art" while so doing.

Now it is an interesting fact that the U. S. Army Air Force has snatched the draftee, Crawford, from the ranks and set him to making visualization charts of weather, air flow, difficult terrain beneath air lanes, storm structures, etc. for the use of fliers. Twelve of these working maps by the now Master-Sergeant, Ralston Crawford, are exhibited by courtesy of the Chief of the Weather Information Branch of the Air Corps, along with a select and

representative group of his peacetime work.

Of the two sections, the maps are by far the more complicated; but according to the army officials, they are a thousand times easier for officers and soldiers to comprehend than technical words used to explain the same things. To do them, Crawford, the modern painter, with a knowledge of the explanatory qualities of color, tone, distortion and emphasis, went into a huddle with a meteorologist and their mutual understanding of each problem resulted in what we are told are very satisfactory visual-chart solutions.

After all, were not our first artists those cave dwellers who told the story of events, pointed the way to safety, told of the presence of game, of shelter, of waterholes, with diagrams in lieu of language or other developments of communication? It is still a good rule to require of a picture that it say something words cannot convey.—M. R.

Art Combined With the Military Sciences

IT IS GRATIFYING to note that the military services still encourage their officers and men to continue artistic pursuits in such odd times as they can find available from intensive training schedules. Special Service officers with military units have, as their most important duties, the promotion of individual interests that will stimulate the highest morale. The opportunity of a man to express his individuality in a life of regimentation and group team work is indeed a surcease that none but the soldier can know.

Captain George H. Fitch, Air Corps, the Special Services Officer of Basic Training Center No. 10, Army Air Forces Technical Training Command, announces a successful exhibition in his unit that should merit emulation by other commands. The competition was open to all artists of Basic Training Center No. 10 who were invited to sub-

mit their entries of sculpture, painting, and drawing. In addition to Captain Fitch, who was formerly associated with M. Knoedler & Co. of New York, the judges were Gregory Ivy, head of the Art Department of the Women's College of the University of North Carolina, and Major Clarence Busch, well known portrait painter. The latter is a camouflage expert, and now heads the instruction in this art at Basic Training Center No. 10, Greenboro, N. C.

Some excellent work was presented, and it would appear that military rank had little influence on the judges' awards, of which there were three prizes and five honorable mentions. First prize went to Corporal Michael Lekakis, who has been exhibiting since 1938 at the Society of Independent Artists, and who staged a one-man exhibition in 1943 at the Artists' Gallery. The prize was

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Willows, Salem: MAURICE PRENDERGAST

Newark Acquires Prendergast Painting

MAURICE PRENDERGAST's distinguished painting *Willows, Salem* has been presented to the Newark Museum by the Egner Memorial Committee, in memory of Arthur F. Egner, former president of the Museum.

The Museum acquired work by the revolutionary "Eight", of which Prendergast was a member, early in his his-

tory. *Willows, Salem*, which was painted six years before the artist's death, adds notably to its collection of this important phase of American paintings. Newark's acquisition was first shown at the Kraushaar Galleries in 1925, was later included in the Prendergast Memorial Exhibition at the Whitney in 1934. It was installed on January 12.

Rowlandson Rowdyisms Pique the Public

THE ETCHINGS and drawings of Thomas Rowlandson are by no means rare. A contemporary said of this robust and prolific artist, on his death in 1827, that "he had covered with his never-flagging pencil enough charta pura to placard the walls of China, and etched as much copper as would sheathe the British Navy". But the high quality of this artist's watercolors, aquatints, drawings and engravings being presented this month by Kennedy and Co. makes the showing an event.

Few people remember that as a young man, Rowlandson's oil paintings of beautiful ladies hung in the Royal Academy beside those of Romney, Reynolds and Gainsborough. At the age of 29 he forsook serious easel painting for topical caricature and illustration, and with the exception of the work a little too lustily pornographic for 20th century sensibilities, most of the phases of his subsequent career are represented in the Kennedy exhibition.

Rowlandson was at heart a playboy; he seldom sermonized as did Hogarth, but he had an unflinching insight for the comic in sham, pomposity and wickedness. He caricatured ladies *Modish* and *Prudish*, a stag *Dinner* after some of the participants had imbibed past the toasting stage. His famous engraving of Vauxhall is a masterpiece of organization of crowds, out of which can be picked Dr. Johnson, Oliver Goldsmith,

the Prince Regent and Mrs. Robinson.

The Napoleonic wars are touched on lightly and indirectly in *The Allies in Paris* having a very gay time, and a pair of highly entertaining wash drawings depicting the difference between tidy *English Barracks*, and their more exciting French counterparts. A number of Rowlandson's idyllic travel sketches of hamlet and highway, as well as some fine hunting scenes, graceful of line and beautifully executed, are also included.—J. G.

They Also Build Ships

Many of the Bay Region's best artists are now helping Henry Kaiser break all launching records at his Richmond Shipyards in California. These artists, far from being discouraged in their chosen field, still have opportunities not only to paint and draw, but to exhibit their work as well. Proof of this may now be seen in the current showing of "Ships and the Artist," the exhibition which Richmond workers have sent over to the De Young Museum in San Francisco for the month of January.

In this display of 50 pieces appear such familiar names as Alexander Nepote, David P. Chun, Jean de Langpre, Werner Philipp, Elizabeth Gino, George Yphantis, Ray Strong and Madeline Langworthy.

Whither Victory?

RUMBLINGS of dissension among the 25 art organizations comprising Artists for Victory are becoming audible in the public press. According to the New York *Journal-American*, the Salmagundi Club, with 900 members, has refused to renew its affiliation with the Victory group. The *Journal-American* gave the reason as "alleged Communist influence and activity in the latter federation."

Georg Lober, prominent sculptor and president of the Salmagundi Club, is quoted: "Rep. Busby's speech includes many of the factors which impelled our action. There is no need for me to elaborate beyond saying that Artists for Victory contains a certain element which we feel does not follow American principles." Mr. Lober was referring to a speech Rep. Fred E. Busby (R.-Ill.), delivered on the floor of Congress June 30, 1943, charging that Artists for Victory was being "frustrated by Communists in its real American efforts," and drawing attention to the fact that Hugo Gellert, an artist on the staff of the *Daily Worker*, was a vice-president of the organization.

Other right wing members of Artists for Victory are getting restless. According to the *Journal-American* Hobar Nichols (president of the National Academy) has decided not to be a candidate for re-election as president of Artists for Victory. "I will not run again," he said, "because I can no longer afford the time." John Taylor Arms, president of the American Society of Etchers, resigning as a member of the board of directors. John Scott Williams, nationally known muralist, has resigned as vice-president.

Nils Hogner, president of the Society of Mural Painters, told the Hearst reporter that his decision to leave as a director "would depend on the outcome of elections later this month."

Jacques Zucker

MILD MANNERED Jacques Zucker, who's second solo show at Associated American Artists just closed, has traveled the world over and seen a good deal of violence. He left his native Poland at the age of 13 to work in the orange groves of Palestine. A Turkish subject when World War I broke out, he later helped form a battalion to fight both the Turks and the Germans, and was sent to Cairo and Suez.

If one is to read a man's mind from his work, surely this artist has never strayed spiritually far from the European or Near Eastern equivalent of Thoreau's Walden, despite his experiences. Gentle landscapes and people, simple warm interiors, and unpretentiously glowing flower pieces constitute the bulk of his exhibition. Even the city, pictured in spring and in fall from the same spot near Riverside Drive and from a sylvan spot in *In the Shadow of the Metropolitan Museum*, is enveloped in a strange quietude.

Zucker is most successfully in his element when handling warm colors, particularly in *Flowers in White Vase*. His blue backgrounds seldom come off well, and tend to become opaque, and either chalky or muddy.—J. G.

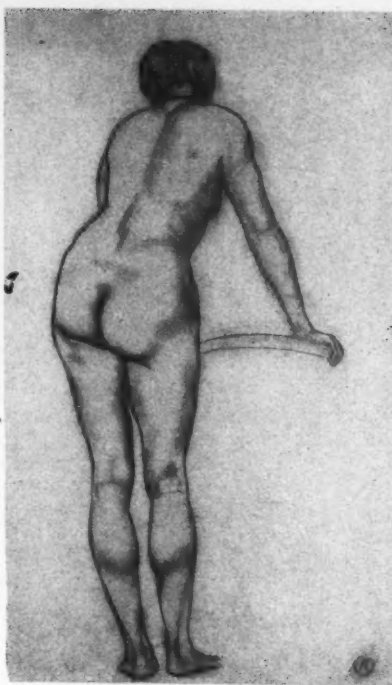
John Pike Shows Skillful Papers

WATERCOLORS by John Pike, shown at the Ferargil Galleries through Jan. 15, indicate that this artist, for all his facility in this medium, is in no danger of falling into mannerisms or repetitions. For there is a freshness and *elan* in each paper that gives it a special appeal. In general, his landscapes are more successful than his figure pieces, which often have a tendency to prosaic, literal statement. In the landscapes, there is objective veracity which gives the character of a particular countryside, but there is, also, an unexpected glimpse of a form, a delicate texture of atmosphere, a lyric quality of emotion, which invests the work with a peculiarly arresting expression. It is evident that the artist has been sensitively receptive to moods of nature and it is equally obvious that he understands how to communicate his impressions through a personal use of color and skillful breaking up of light planes. *Moonlight in North Carolina*, *Rain in the Mountains*, and *In the Valley* might be cited as high spots in his landscape work.

One figure piece, *Afternoon Tea*, possesses the imaginative design and freedom of his landscape papers. Here, the figures silhouetted against a sun-drenched marquee seem to flow naturally into a well-ordered design to which each note of color and each rhythmic line contributes.

—MARGARET BREUNING.

First shown at the American Museum of Natural History, the sculptures of young American artist, Joseph the, have been booked by the Studio Guild for one-month stands that will keep the rare and exotic wood sculptures traveling through June. *Rearing Horse* (reproduced below) is carved of Central American purpleheart, one of the many natural woods employed in the exhibition of 22 pieces. In February, Goethe's sculpture will be exhibited at Brooks Memorial Museum in Memphis, Tenn.; in March at Milwaukee-Downer College.



Nude (Back View): ARTHUR LEE
(Sanguine Drawing)

A Sculptor's Drawings

ARTHUR LEE is holding at the Comerford Gallery, New York, an exhibition of drawings of the nude. Naturally, a sculptor's drawings reveal a profound interest in form. These works show how far the artist has passed from an early mastery of the alphabet of anatomy to organization of finely related volumes. In each drawing he appears to have reduced a general idea to its essentials in simplified terms in the language of line and often of light and shade.

The medium used, sanguine, is a grateful one, lending vitality and warmth to such simplified statements. The tension of life between the outlines of these figures and the easy flow of one surface into another creates forms of sculptural solidity in graceful bodily rhythms. Moreover, Lee's gift of pure contour drawing accounts for the compelling impression of mass and volume in his work, for his line generates, rather than arrests the bodily planes. No small achievement.

A male figure suggests Michelangelo's powerful *Adam* in his Sistine Chapel frescoes in its unusual mingling of dynamic strength and serenity. Another striking item, the drawing of a woman turned away from the spectator, is executed in a uniform language of decorative expression, to which the continuity of line and the fluent rhythms of the plastic form contribute markedly. —MARGARET BREUNING.

Hooper Collection Displayed

The collection of fine art given to the California Palace of the Legion of Honor by Albert Campbell Hooper goes on initial exhibition at the Palace Jan. 14. Included among the more than 300 items are works by Van Dyck, Romney, Hoppner, Reynolds, Van Ostade and Houdon.

Anne Eisner Debut

ANNE EISNER is active in art circles, and her paintings have been exhibited in many group shows including those of the Federation of Modern Painters and Sculptors, of which she was one of the founders. After having been accorded numerous honors, she is holding her first solo show of paintings and lithographs at the Norlyst Gallery (through January 31).

Miss Eisner uses clear, singing color in her landscapes, some of which are much more successful as to composition than others; gets strong character into her portraits. Children skate, skip rope, and ride bicycles in her well-populated *Washington Square*, which won the Marcia Brady Tucker prize for oil painting in the exhibition of the National Association of Women Artists in 1940. Murdered anti-fascist Carlo Tresca, who was a friend of the artist, is vigorously portrayed, looking more than a little like Leon Trotsky. Two self portraits are courageously unflattering in physical appearance, but indicate a vital personality.

Four lithographs bear testimony to the artist's craftsmanship.—J. G.

A Psycho's Cycle

Charles R. Hulbeck has many strings to his bow. Now a practicing psychiatrist and psychoanalyst, he helped Tristan Tzara, Hugo Ball, Hans Arp and Emmy Hennings found Dadaism at the Cabaret Voltaire in Zurich in 1916, and under the name of Richard Hulsenbeck, wrote several books on Dadaism. He also wrote a number of travel books that were the result of trips around the world as a ship's doctor.

Vigorous sponsorship of Dadaism made Dr. Hulbeck *persona non grata* with the Nazis, who took the precaution of burning his literary accomplishments. After a life as varied and exciting as that of Candide's old nurse, he has settled down to cultivate his garden as an American citizen, and is currently holding the first exhibition of his own paintings, watercolors and drawings at the Bonestell Gallery (until Jan. 29). He declares he has always tried to free himself from isms and theories. One can see practically no signs of early convictions creeping into his work. One thing for thinking, one for painting, he says.

Of Dr. Hulbeck's oils, we liked best a small, luminous *Mediterranean Landscape*. The *Self Portrait*, *Jean d'Arc*, and a tropical jungle scene, glow with an eerily sulphurous light. A self portrait in ink and crayon is charged with electricity, an ink drawing of *Ruins* is highly romantic.—J. G.

Wharton School Collects

The Wharton School of Finance and Commerce, University of Pennsylvania, has inaugurated a project to acquire a collection of original paintings of industry, transportation and commerce. The first purchase is *Adirondack Sawmill* by Amy Jones. The Wharton School is to be congratulated on the wisdom of its action, for a first-hand knowledge of art can make the business executive's life more complete—if not more financially successful.



Molly: ESTHER WILLIAMS

Esther Williams' Intense Observation

ESTHER WILLIAMS, now holding an exhibition of paintings at the Kraushaar Galleries, like Browning's Last Duchess apparently likes all she looks on and her looks go everywhere. That is, she seems interested in a wide range of subject matter—flowers, street scenes, figure pieces, landscapes, portraits, but to each subject she gives the same intensity of observation and emotional interest. One feels that the artist's work is a direct response to the thing seen; objective facts are faithfully stated, but are transmuted into something that both reflects and transcends reality.

Miss Williams' gain is shown in her greater fluency of brushwork and her increased surety of touch. The big still life, *After Dinner*, once shown and much admired at the Whitney Museum, commends itself still more on second viewing. But the two smaller pieces of still life, *Roses and Plums* and *Autumn Poppies*, surpass the earlier, more ambitious work in their combined delicacy of textures and actual radiance of ordered profusion. To infuse into the well-worn mold of a flower subject a freshness of approach as well as brilliance of performance, is no mean accomplishment.

Garden Path, figures woven into a glowing tapestry of flowering landscape, displays both inventiveness and an individual gift of recording an instantaneous vision so that it is converted into the real stuff of art expression. The evenness of texture of this design is admirable

as it is in *The Lake*, where a play of subtle, cool colors is relieved by the red of the little boat and the green of the shore. Yet the whole piece is held to a unity of impression. There is nothing forced in this landscape. The artist has allowed the subject to take its own share in the working out of the picture so that there is a nice balance between her own emotional reaction and observed facts. While color patterns, linear rhythms and formal design have been carefully chosen, nature has not been squeezed into them forcibly.

There is some good portraiture, particularly *Lady in Black*, reticent, yet vital—a sensitively realized co-ordination of bodily gesture and mental habit. *Molly*, a child's portrait, in spite of its beguilements of pink decor and costume, focuses interest on the vivid personality of the youthful sitter.

If, among the figure pieces, *Bleecker Street* does not exactly come off—the woman in the foreground stepping almost precipitately from the canvas—it is good to see an artist attempt so ambitious and difficult a subject.

—MARGARET BREUNING.

Dr. Guthrie Appointed

Dr. Carl E. Guthrie has been appointed director of the New York State Museum at Albany. Dr. Guthrie, who has been professor of anthropology and director of museums of the University of Michigan, will assume his new post on March 1.

"Best for 1943"

YEAR-END recapitulations in the arts, by individual critics or organized groups, are usual occurrences. "Bests" of all kinds are named, and frequently plays, poetry and short stories, are republished as collections. Books may be bought after they are named best, and plays are often still on the boards after they are so honored. But best pictures must be reconstructed in the mind's eye when they haven't been seen in many months.

This year the "Art News" has selected two works from their choices of the ten best all-new one-man shows of 1943, and displays them in a provocative show at Durand-Ruel. Since there must be rules to this game, retrospective exhibitions and individual work in group shows were excluded from the selections, chosen by vote by the editorial staff of the magazine.

All major trends and media are represented, and by deft hanging, individual canvases are pointed up to a marked degree. Andy Wyeth's crystal-clear egg tempera, *The Hunter* (reproduced on the cover of the *Saturday Evening Post* last Fall), is flanked on either side by Julio de Diego's imaginative *The Rest of the World Is Real* and *Race Question*. Across the room Wyeth's *Public Sale* keeps company with Chagall's Mexican fantasy, *Le Cheval de Lune*, and Eugene Berman's classically romantic *Dido Abandoned*. Solid landscape painting is represented by William Dean Faucett, abstract painting by Herbert Bayer, and the watercolor medium by Burchfield's huge *July*, and *Winter*.

Also shown are circus paintings by Walt Kuhn, wood sculpture by John Rood, and Ossip Zadkine's *Howling Harlequin* in plaster, and *The Poet* in Tennessee marble.—J. G.

Americans Today

"American Painters of the Present Day," is the major winter exhibition of the Museum of the Rhode Island School of Design in Providence. The work of Arbit Blatas and Lawrence Lebduska is shown most fully in what amounts to one-man shows. The Lebduska paintings were loaned by H. Leonard Simmons, who has been collecting the Bohemian artist's paintings for many years.

Of the other painters represented by several canvases each, Gordon Washburn, Director, says of them: "They might be called 'self-made' inasmuch as they are in no traditional sense products of other artists, or ateliers, or schools."

Besides Lebduska and Blatas, the contemporary painters shown, through February 13, are: Samuel Koch, Harold Baumbach, Horace Pippin, Nassos Daphnis, John Kane and Emile Branchard, Doris Lee, Jacob Lawrence, Virginia Cuthbert and Harold Olmstead.

Sickman in England

Museum News reports that Capt. Laurence Sickman, of the staff of the William Rockhill Nelson Gallery, Kansas City, is in England as Intelligence Officer with the Army Air Forces.

Mystic Poetry of Morris Graves

THERE IS no contemporary artist to whom the often misused and much bandied phrase "out of this world" applies so literally as to Morris Graves. In a mechanical and materialistic world Graves concerns himself entirely with matters of the spirit, as strange an artistic phenomenon as was Blake in the lusty company of Hogarth and Rowlandson.

In a foreword to the catalogue for Graves' current exhibition at the Willard Gallery, Duncan Phillips says: "Although he combines qualities of Occident and Orient he is not a cosmopolitan but more truly a citizen of that inner world of mysticism which, through the centuries, draws together a universal brotherhood. . . . Graves is seeking to symbolize the oneness of man with all that lives, and the wonder and strangeness of our consciousness at the edge of night, on the tides of infinity. He sees in human restlessness and spiritual searching a kinship to the migration of birds. . . . He broods on the struggle of beings meant to be free, destined to be the prey of the killer."

"Our well-loved quotation 'Oh that I had wings like a dove! for then I would fly away and be at rest' is questioned by this poet who attributes even to bird song, vibrant with ecstatic trills, a loneliness and a bewildered yearning. He is familiar with that sardonic owl, that mighty eagle and that moon-crazed crow. His heart has gone out to the young plover fluttering in the shallow surf and to the old gull who, with twisted plumage and shattered wings, sinks at last into his world of boundless sea and sky, gone black. Graves is a mystic touched with genius, one who paints for the 'inner eye.' He

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Wounded Gull: MORRIS GRAVES (1943). On View at Willard Gallery



Still Life with Fish: ANDRÉ DERAÏN

Andre Derain in Partial Retrospect

THE WORK of Andre Derain is being exhibited at the Pierre Matisse Galleries in an exhibition which opened the first week of 1944 and served to give weight and substance to a week devoted mainly to experimental and unformed work by young artists. It was also the only French show announced for opening and so attention was still more surely focused upon Derain, shown in retrospect, and carefully edited to present him at his best.

Fourteen paintings, dated 1912 to 1939, remind us that although one can get along quite happily without thinking of Derain for long periods of time (the last show was in 1940 at Matisse),

he represents a need we all have for the well-grounded in art.

Derain stands as a link between the old masters and the new. He is nearest of any living artist to what may be called "standard," i.e. he has directness, surety, lack of distortion, yet he is still modern. Derain uses no trick formulas of color, no great exaggerations. He cannot be successfully mimicked. The portraits selected for showing are among the best of the many he has done; his *Nasturtiums* is a flower painting which none can compare to its detriment with another's version of flowers. There is a cool, monumentally constructed *Woodland*, and re-shown is *Still Life with Fish* from the 1940 exhibition which is still life at its best—in any language.

Some will admire the big *Landscape Near Boulogne* in which Derain strives for effect of light in a vast sky, and paints far into the blue of distance of coastal France. But there is less rest and confidence to be had in looking long at this picture, as striking as it is. Derain is better at close range with things he addresses intimately. We return to the kitchen table, a classic in its competence and the soundness of its values.—M. R.

Paintings by Betty Lane

At the Galerie St. Etienne, Betty Lane is exhibiting a group of canvases and gouaches, landscapes and flower pieces predominating.

Her work is decorative in its arrangement and has a pleasing individual approach. *Root Fence* with its curious thrusting forms, *Dead Sunflowers* conveying the palpable heaviness of the drooping heads and the patient, little boy seated by the immense stove in *Waiting Room* are outstanding in the exhibit. They have been brought, moreover, to completeness of statement, not always characteristic of the artist's work.

—MARGARET BREUNING.



The Smoking Club: UNKNOWN 19TH CENTURY ENGLISH

The Fine Art of Smoking a Pipe

AS YOU RECEIVE your copy of the *DIGEST*, an exhibition of old prints under the title, "Smokiana" comes to a close at the gallery of Camilla Lucas, 4 East 46th St. Art shows are often extended due to popularity and this one, scheduled to run through Jan. 15, although overwhelmingly attended, will close on time, due to having about sold out.

Same kind of people bought these engravings and mezzotints this month (many of them hand colored by the French, English and Dutch artists who made them) as bought them originally from the printmakers back in the 18th century. Only now, hobbyists and pipe collectors pay a good deal more for them to cover the enhancement in value time imposes, the industry of the collectors who have been 50 years in assembling the 800 shown, and the "art over subject" value, now acknowledged.

Reproduced, is 1/800th of the exhibited prints—an anonymous engraving called *The Smoking Club*, put out by an English print seller 100 years ago, illustrating the "yard of clay,"

(long pipes that could only be smoked when seated: thus the "clubs"), and sold both to those who had discovered the secret joy of smoking and those who morally decried the filthy habit. It was in the 18th century, when the smoking habit overtook England's men and women (!) that John Bull began to be pictured with a pipe. Some of the prints show fashionable young men learning to blow smoke rings and globes and expelling smoke through the nostrils with all the zeal of the crusader. Lessons in smoking and in snuff taking were given by apothecaries.

In the collection are prints by Cruikshank, Rowlandson, Heath and Wheatley. A smoky Dutch tap room by David Teniers is among the Dutch prints. Although the collection shows only women of the humble classes smoking pipes, one well-versed pipe collector (who says he would give his soul for a pipe he wants) this week told the Lucas Galleries that Mme. Lebrun smoked. From contemporary literature

has been found this report of Henri Mission (1719) "The women of Devonshire and Cornwall wonder that the women of Middlesex do not take Tobacco. I would fain know by what Philosophy Moral or Natural, Tobacco should be allowed the men and forbidden the women."

Claude Domec

Under the patronage of the Delegation of the French Committee of National Liberation, the paintings and watercolors of Claude Domec are shown during January at the Koetser Gallery in New York.

Domec comes from Marnay, a remote village of Champagne. There he painted what his friend Robert Lebel describes as "the result of an intimate alliance with dreams and solitude." Domec came to New York, took a job at the Metropolitan Museum as a restorer of antiquities. His whole outlook and dreams must have changed and his painting been caught between two ways of life. For the combination landscape and crowd pictures he shows are certainly not memories of life in Marnay, not a reflection of urban life nor are they convincing dreams of another world.

Cows in the Tide is compelling, nevertheless. Great waterspouts fill the sky; an angry river overrunning its banks is dotted with frightened cattle. And Domec's several watercolors are quite interesting. Working at the Met, he may have become interested in Brueghel prints and paintings; have wandered off into the Egyptian department, and thought about covering paintings with wax for preservation. For his watercolors, treated with wax, are of good quality and far in advance of the oil painting, *The Impossible Theater* which, if it's some kind of dream, is no kind of painting.—M. R.

Name It, We Have It

Dr. H. Feigl, Czechoslovakian, who opened a gallery in New York this season, is going through what most exiled dealers and artists must: learning the temper of the new country and its tastes and inclinations in art. For his Jan. 11-Feb. 5 show, he has hung such a variety of painting under the title, "de Gustibus non Disputandum," that he cannot fail to win the attention of some of his visitors. A gregarious man, he will no doubt provoke some expressions of use to him and perhaps sell some of the old masters he owns. If not, he will learn which of the moderns suit the forming spirit of his gallery. For he has borrowed from dealers works by, for instance: Fred Nagler, one of the few moderns painting religious subjects; Kopman, Klee, Hofer, Joseph de Martini. A Picasso bronze; a fine Liebermann painting; a lovely bonneted lady by Barthel Bruyn; are some of the trials he is trying in a show of most unusual mein.—M. R.

He Means Chagall

SIR: In my opinion, Peyton Boswell's comments, remarks by Evelyn Marie Stuart are excellent. So is the reporting of Maude Riley and Josephine Gibbs. The general tolerance of the *DIGEST* is, to me, fine, but please don't be so "tolerant" as to do another cover like the Nov. 15, 1943, issue.

—RALPH BAGLEY, Washington, D. C.

IMPORTANT EXHIBITION

Recent Paintings

by

CLARENCE H. CARTER

January 17 - February 6

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"I had to travel to distract the sorceries collected in my brain" (Rimbaud): JOHN FRANKLIN HAWKINS

Psychiatric Analyses

PERHAPS the oddest art form in the month's exhibitions is the series of pencil drawings by John Franklin Hawkins, things of silvery beauty and never-ending arrangement of excellent balance and distribution, all part of a series of equally unique intention. They are exhibited through Feb. 5 at the Wakefield Gallery.

Without the artist's explanation, I should not have known how to look upon these things outside of enjoying the very wonderful lead pencil technique, at once precise and unworldly. They are packed with symbolisms or with fragments and distortions of the human body. The answer is that Hawkins admires the work of four poets intensely, and regrets bitterly the desperate lives each led which produced such emotional strain that their writings were done under greatest difficulty. Hawkins' drawings are called psychiatric analyses of Poe, Baudelaire, Rimbaud, and Crane.

They bear the titles of poems and incorporate the man and his work in each case. From Poe are *Crypts of Introspection* and *Psychotic Maelstrom*, both of which make over a male torso into a labyrinth of empty spaces—the device Poe used to create terror. From Baudelaire, Hawkins has created nightmare pictures of snakes and eyes, one-legged and horned men, screaming insects, to express the life and work of this licentious drug addict.

The Rimbaud series shows the young man of 19 seeking redemption in five drawings titled *A Season in Hell*. Hart Crane, whom Hawkins came near meeting when both spent a season on the Isle of Pines, lived with the obsession of being followed by death. He had a lurid reputation but no actual crime was ever laid at his door with the exception of his suicide by drowning from the ship that would have brought him back to the States in 1932. Hawkins uses the bridge symbol in explaining Crane—the bridge that led nowhere because he tried brutality and physical force. To Hawkins, the four represent four grand tragedies.—M. R.

8th Street Annual

THE ACCENT is on youth, at least so far as the more spontaneous work is concerned, in the annual watercolor exhibition of the 8th Street Gallery Art Association, New York. Ten artists, out of the limited Association membership of 26, are showing two pictures each at the 8th Street Gallery, to Jan. 29.

Exuberant young Helen Schepens looses a fine cloud of vapors from her well-composed *Steam Hut* in the mountains of California; her *Nolan's Barn*, with its bare trees, has a nice sweep. Young Lt. Maurice King, Jr., teaches camouflage in the army, found time to contribute a swift impression of the crowds on the *Streets of New York* to the show; his *Last Load*, also displayed, won the watercolor prize in the annual of the Springfield Art League last year. Evangeline Cozzens uses her imagination and wet paper technique to achieve two effective scenes around Edgartown.

George Tschamber, who filled a vacancy in the group last year, contributed to the show substantially with his blue *Inland Waters*, and a nicely handled farmyard scene. Margaret Kerr specializes in children; Helen Lane exhibits the only flower arrangements. Also exhibiting are Adolph Bierhals, Stuart Archibald and James Hulme.

—J. G.

Worcester's Successful Season

The Worcester Art Museum reports with considerable gratification, a membership of 932 for the year just past, this being a 20 per cent increase over 1942.

Despite inevitable wartime limitations, the Museum carried on a lively program for both adults and children, including fine arts and educational films, art and lecture classes, and carefully planned exhibitions. The major exhibition of the season, *Contemporary New England Handicrafts*, attracted more than 20,000 visitors and won a hand-some spread in *Life Magazine*.

More Real Than Reality

Paintings by Leontine Camprubi, at Contemporary Arts, form a colorful exhibition. Since her showing at this gallery, two years ago, this artist has gained in clarity of definition and richness of color. Her fantasy is sometimes difficult to appreciate, but her work is always decorative and at its best combines the idea and its expression appealingly. Miss Camprubi paints a world quite removed from ordinary experience, but often makes it more real than reality.—M. B.

Albright Awards

The Patteran, artist organization of Buffalo, is showing oils and sculptures during January (through the 27th) at the Albright Art Gallery. A jury gave a War Bond for "the most significant work of art in the exhibition" to Harold Olmsted for a painting, *Are Not Five Sparrows*.

Honorable mentions were voted to Anna Kimball for her painting, *Yellow Flowers*; to Irma Siegelman Seitz for *Maya*, and to William Gratwick, Jr. for *Owl*, a sculpture.



White Cyclamen, a painting by Barnard Lintott, is a bouquet which has received more bouquets from critics than perhaps any other American painting of its kind. Earnest requests for its loan have kept the picture in constant circulation for a number of years. Last month, it came to rest in the permanent collection of the Society of Liberal Arts, Joslyn Memorial in Omaha, Nebraska, through purchase from the artist.

Oriental Accent

The Montclair Art Museum is featuring through January a selection from the collection of 600 Chinese snuff bottles bequeathed to the Museum by the late Mrs. Florence Rand Lang. These tiny bottles, some ancient, some modern, are intricately fashioned of semi-precious stones, ivory, metals, glass, and lacquer.

Exhibited with the snuff bottles is the collection of contemporary Chinese paintings shown at the Metropolitan a year ago. Chinese ceramics, jades, toys, and dancing dolls are displayed in the sculpture hall, giving the New Jersey museum an unquestionably Oriental flavor.

"HONEST AMERICAN" J. W. Ehninger, N.A.

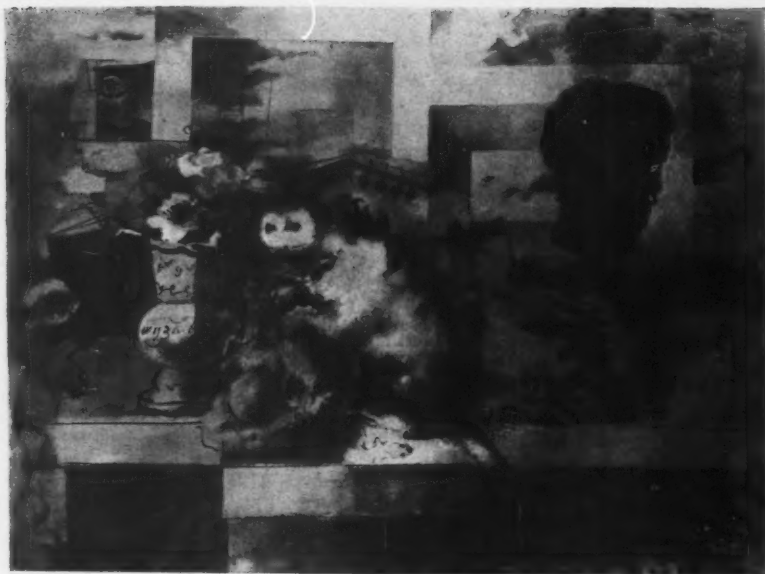


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January 15, 1944



Still Life—Outward Pre-Occupation: BRADLEY W. TOMLIN

Tomlin's Paintings Seen in Excellent Show

BRADLEY WALKER TOMLIN's exhibition of paintings at the Rehn Galleries, is a distinguished showing. The popular theory that in order to bring off a canvas with elan, the artist must work rapidly under the fire of his "first fine rapture" is repudiated by this group of paintings. For Tomlin works slowly with great concentration, yet imbues all his canvases with emotional and often romantic fervor. Limiting himself to a comparatively restricted field, he has produced a remarkable variety of expression. There is not a negligible work here nor one that is in any sense a repetition.

Color might be said to be used sparingly, yet with amazing effectiveness. Possibly, the first impression of the exhibition is of the purity and clarity of the color, before the subtlety and complete congruity of the designs are realized. A small area of luminous pink, an unexpected note of yellow, the latent richness of a wreath of green leaves, afford vital accents to the predominance of cool colors. In *Still Life (Outward Pre-occupation)* the whole canvas is played over by scintillating blues, enlivened by the contrast of the vase of rosy-hued anemones—a delightful still life in itself.

Tomlin's works are seldom abstraction in the purist definition of the term, for they usually employ objective facts arbitrarily arranged in stimulating rela-

tions. These paintings may be considered as abstractions of the essence of the forms represented in novel, yet logical alliance.

The inventiveness of the artist is nowhere better realized than in the variety of shapes and forms of these canvases—vases, urns, bottles—which call no attention to themselves at first viewing, so ably are they integrated in the web of design. In *Burial*, loaned by the Metropolitan Museum, there is perhaps a symbolic suggestion in the array of canopic jars, but this implication may be completely disregarded in the enjoyment of the fascinating arrangement of diversified forms and textures brought to an unified, compelling statement.

Impeccable brushwork, subtlety in adjusting warm and cold notes and the vivid presentment of creative ideas through a personal language of color and design make this exhibition of unusual interest.

—MARGARET BREUNING

DeWitt Peters in Haiti

DeWitt Peters, last seen in New York in a one-man show at the Wakefield Gallery in 1942, is now teaching in an art school in Port au Prince, Haiti, which he organized under the sponsorship of the U. S. Cultural Relations Division. Several mural commissions have been received by the school.

Given to Carnegie

AUGUSTUS ST. GAUDENS' famous figure of Lincoln standing before the Chair of State has been placed at the entrance to the balcony of the Hall of Sculpture in Carnegie Institute, the gift of Pittsburgher Charles Rosenbloom, who is a trustee of the Fine Arts Committee of the Institute.

St. Gaudens fell under the spell of the Great Emancipator when he saw him in a procession in New York as a boy. He saw him again, lying in state in New York's City Hall. Thereafter the artist studied *Lincolnia*, once had in his possession the original life mask, and the model of his hands made by Leonard Wells Volk. The strongest talking point used by friends who successfully persuaded the sculptor to move to Cornish, New Hampshire, was that he would find there "plenty of Lincoln-shaped men." Evidently he had not been led astray, for it was during his first summer in Cornish that the first sketch was made for the standing Lincoln, which he was later commissioned to do for Chicago's Lincoln Park.

Carnegie's Lincoln is a reduction of the heroic-sized statue in Chicago. It was made from the cast after St. Gaudens' death by Gaetan Ardissou, a plaster moulder who had worked with the artist for many years.

Heinrich Zille

Heinrich Zille died in 1929 at the age of 71, beloved of all Berliners. His zestfully captioned cartoons and illustrations of the life of the ordinary people typical of that city were widely reproduced and enormously popular, as were the exhibitions held in Germany of his original drawings and lithographs. Through this month the Weyhe Gallery is presenting the first one-man show of his work to be held in this country.

Although Zille was successful financially as well as artistically, he always lived among the people he best loved to draw, the lower classes, and it is these little people who are most in evidence in the current showing of 46 of his small drawings and sketches. His scrub women are fat and frequently gay. There isn't the slightest pathos or bitterness in Zille's work, despite its underprivileged subject matter. There is wit, a great deal of good-natured humor and sympathetic understanding; done with as fine a line for action and characterization as anyone would want to see.—J. G.

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In Small Space

THE SALMAGUNDI CLUB's annual exhibition and auction sales, at its Fifth Avenue Galleries, is composed principally of small canvases with a few watercolors and prints. It is a pleasing show. A number of painters who go in for big canvases and strident designs should visit this grouping and realize how much can be said in a small space. For these comparatively small pictures—mostly landscapes—contain a completely expressed idea. In this moment of loud speakers and equally determined bids for attention in the art world, it is refreshing to view so many small paintings which sum up an artistic idea without pretentiousness.

As far as I recall it, these landscapes are American, so that no one need sigh for the picturesqueness of the old world, if he really wants subjects to paint. Beauty, we have learned, is where the artist finds it, not in some inherent romance of theme.

Particularly noticed in this group of more than one hundred items were *Winter* by Robert P. Lawrence, *Fisherman's Cove* by Alan Crane, *Blue Maine Day* by Frank Gervasi, *Colorado* by Syd Browne, *White Sands of Sarasota* by Wells M. Sawyer, *Lonesome House* by Joseph Barber, *Winter* by Peter Bela Mayer, and *Sailing Day* by Gordon Grant. Not new subjects, perhaps, but fresh, individual translations of them that are rewarding.

—MARGARET BREUNING.

Jessie Drew-Bear

Jessie Drew-Bear had a flower shop in London long before she started to paint in 1938. She still has a flower shop, now in Philadelphia. Many of her evanescent blossoms have taken less ephemeral form in oil on canvas, and are on view at her second show in New York, at the Wakefield Gallery.

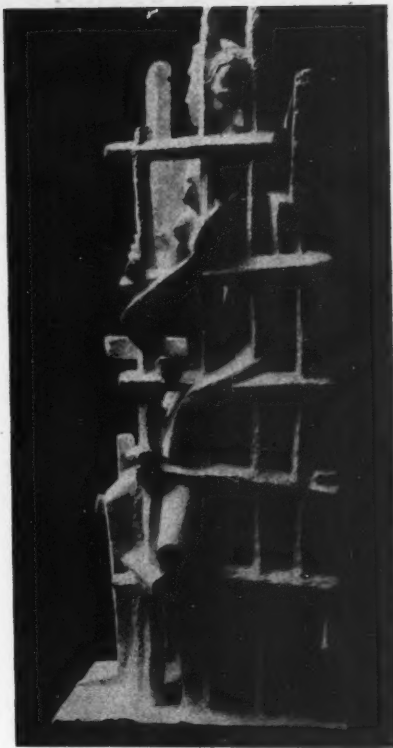
Mrs. Drew-Bear brings back the recollection of a cock-fight in Haiti, and a pleasant landscape, *51 Miguel*, commemorates a recent trip to Mexico. But it is flowers that dominate the exhibition. She puts mixed *Flowers in a Plush Basket*, using several fine shades of blue, and frames them with garlands painted around the edge of the canvas. The door to her *Paris Flower Market* is almost obscured by a gay riot of red blooms. There are butterfly orchids, poppies, lilies-of-the-valley, bouquets, flowers in vases and set in landscape.

These decorative, somewhat primitive paintings are quite as bright and buoyant as the artist's flower shop must be.—J. G.

Norma Shearer Buys Enters

Norma Shearer has just purchased her eighth Angna Enters painting from the Francis Taylor Galleries in Beverly Hills. Called *Pique-Nique-Déjeuner au Bois*, it is a self-portrait of Miss Enters in one of her theatrical roles.

The Addison Gallery of American Art at Andover, Mass., is featuring a one-man show of Miss Enters' work during January, making a total of 50 American and British museums and galleries to give solo exhibitions to this ubiquitous artist.



La Prisonnière: OSSIP ZADKINE

Zadkine

OSSIP ZADKINE, at the Bignou Galleries in New York, is holding a show of sculpture and drawings wherein we see the work of this famous artist fully realized in two different media. Catalogued as the most important piece of sculpture is *La Prisonnière*, which because of its unusual form excites thought from many points of view. The 24 drawings, done in black ink, contribute strength and much interest to the show.

La Prisonnière is a very compact organization of forms within forms. Three figures which are really one unit at the torso are enclosed by strong vertical, horizontal and diagonal bars. They represent the prison which, basket-like, encloses the figures. The relation of the bars to the figures undoubtedly creates a powerful psychological response to the idea intended, and the problem of creating a sculptural unit from these shapes has in places been effectively solved.

But apart from the emotionally im-

pressive concept, this piece of sculpture poses the question of deciding: how much can a three dimensional medium be made to accomplish? There are parts which suggest the feeling to the observer that the treatment required could be better realized in a two dimensional medium, such as Zadkine realizes particularly in the treatment of his two drawings of *Leda* and *Prometheus*.

Zadkine achieves in his drawings a remarkable fullness of imaginative form and structure in which he seems to enjoy the freedom from the rigorous "holding to account" that the medium of wood or stone imposes. They represent a fluid counterpart to the forms of his sculpture. Particularly impressive to this observer was the drawing called *Hydra*, but the same can be said of most of the others. Very imaginative in form, these drawings create powerful images, are endowed with lovely movements of black and white and at the same time possess structural unity and decorative pattern.

—CONRAD ALBRIZIO.

Jeunes Filles de Paris

By their clothes (and the way they wear them) ye shall know them. Although executed in California, the group of paintings by Karin Van Leyden exhibited under the title of "Jeunes Filles de Paris" are as chic and Parisian as the Rue de la Paix.

The blondes, brunettes and red heads that decorate the walls of the Carstairs Galleries through January 22, all bear a distinct family resemblance, after the Edvard-Eisendieck tradition. From hoyden to haute monde, these dashing damsels have an air that makes their backgrounds of the Place Vendôme, Rue de Rivoli, and Place de la Concord suitable, but quite unnecessary for purposes of identification.

Small hats are feathered or flowered, tilted coyly, and/or tied fetchingly under chins. The brunette in smokey pink looks much too young for a *Rendez-vous au Café St. Jacques*. The dresses and accessories will bring tears to the eyes of those who lament the temporary eclipse of Vionnet and Maggy Rouff. One recognizable portrait of Geraldine Spreckels has her handsomely posed on the rim of a circus arena.

Uncatalogued, but not to be missed, is a group of beautifully executed, silvery portrait drawings of distinction among which are recognized Marta Egert, Gloria Vanderbilt and Mary Pickford.—J. G.

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FIFTY-SEVENTH STREET IN REVIEW

By MAUDE RILEY

Amidst several backward looks at the work of artists of ripe age and sizeable stature (Derain, Ensor and Weber), the January exhibitions that ushered the New Year in were rather compellingly on the side of abstractions by young to youngish painters. Two who impressed most with the development of personally translated views of the natural world into abstraction, were I. Rice Pereira, showing at Art of This Century, and Bradley Walker Tomlin, showing at Rehn. Miss Pereira has drawn away from forms in nature, leaning upon arrangement of line and blocks of color, textural effects and the entrancement of peek-a-boo boxes, for stimulation of the eye and mind. Tomlin does not divorce natural objects from his canvases and makes gorgeous arrays, in truly painterly fashion, of the elements he selects in these forms. Then there is John von Wicht at Artists; Max Schnitzler at Pinacotheca; Cady Wells at Durlacher, each dancing on his own beam of light. Conjuring a new world of actual physical form are Morris Graves, with his birds and little beasts seen through the gloaming; John F. Hawkins with drawings that suggest book form-to-come, because of their literary qualities and their uniformity of size; Frederick Hauke, continuing at the Perls Galleries throughout the month.

Esther Williams shows consistent and constant development in a large and impressive exhibition at the Kraushaar Galleries which reminds one, in the contrast seen between this maturing work and the many timorous first shows that overwhelm the calendar at the present moment, that a great gap exists between real substance and the think-I-can performances of those who rush to the spotlight prematurely—a habit gaining in New York.

19th & 20th Century Drawings

At American-British Art Center has been hung an exhibition of drawings commencing with Ingres and ending with Tchelitchev. There are three galleries full, the ones on the street floor being mainly of the French and English schools, the Americans appearing last in chronological order and climbing the stairs to continue on the mezzanine. Degas and Lautrec are included, of course, and Constantin Guys more fully than others. There are examples of Cézanne, Matisse, Manet; of Davies, Augustus John and Sir William Orpen; besides Whistler, Turner and Berthe Morisot. Among elder Americans are Mahonri Young, William Glackens and Gifford Beal. The younger element comes up strongly with pencil drawings by Dali, Berman, Tchelitchev and Melcarth. But this list may have grown since we looked in on opening day and perhaps a *pièce de résistance* showed up as the hanging took shape.

Drawings by Henry Mark

Henry Mark exhibited paintings in an introductory show given him last season by the Artists Gallery. There was homage to Picasso in their out-

ward mein and yet they were youthfully independent and very likeable as still life and figure arrangements of most agreeable color.

Now Mark has developed a manner of drawing figures with pen and ink and of coloring these drawings with harmonious washes floated behind and through the lines. The Artists Gallery shows them from Jan. 18 to Feb. 7. Again, there is somewhere Picasso in them, although the temper and size of the painting-drawings are uniquely Mark's. They are matted and placed in elaborate little frames and make an appealing effect of unusual nature. Except for human forms in classic poses, no natural properties are used. The chair upon which the figure of *Contemplation* is seated grandly, is just a pile of rocks.

The Munson-Williams-Proctor Institute has invited Henry Mark's drawings and this exhibition will be shown in Utica in the Spring.

Von Wicht Abstractions

John von Wicht has not always painted abstractions. But it is obvious, in his show at the Artists Gallery (through Jan. 17) which includes not one realistic form, that he is doing so now because it is his pleasure, and perhaps compulsion, to do so.

To von Wicht's credit are many big jobs on walls in and around New York—among them the very suitable decoration he did for the studios of WNYC, several church murals, and mural mosaics for banks. Uncommissioned, of course, are the gouaches now on view and they are joyous and free, of most pleasurable texture and subtleties of clear color. Forms are spontaneously born, particularly in the painting called *Nebulous* which, because it is suitably titled, is impossible to describe. But somehow, the artist manages to acknowledge those forms which have lasted best in the development of abstract painting. In *Distances*, there is the spirit of Franz Marc. In *Nebulous*,

Concentration: JOHN VON WICHT
At Artists Gallery to Jan. 17





Torso: MIESTCHANINOFF
At Wildenstein's to Feb. 5

something of American Indian blanket colors. In *Penetration*, a rehearsal of World's Fair symbols. Altogether, he transforms the little gallery into a stimulatingly attractive scene.

Benjamin Kopman

Benjamin Kopman, exhibiting at the A. C. A. Galleries through Jan. 22, is one of the few artists painting today who appreciates bulk. He uses the great weight of the figures he puts in paintings and drawings for all that solidity is worth and the result is that often a little picture, crammed to its borders with strokes from a wash-laden brush, counts for more, as a picture, than some of his large canvases. For example, a big painting of a large repulsive woman with lorgnette and caricatured vanity fails to stir one for its garishness, flatness and overdoing. But a little drawing of an equally obese *Old Flower Woman* not only excites sympathy, but impresses one that its solid qualities are not all in the hulking body pictured.

Out of 19 canvases, we saw few we will remember long; from the room of gouaches and drawings, many made permanent impressions. *Mass Evacuation*, boldly stated and as subtly suggested, uses color keenly—the panic of the move being expressed by mistakenly putting the big soldier into a lemon yellow uniform. One large painting, using gouache on canvas entitled *Woman in Shackles*, is an example of Kopman successfully carrying his small-picture triumphs to large and fine realization.

Recent Paintings by Deyrup

Dorothy Deyrup shows an assortment of subjects in a show of paintings at the Argent Galleries (through Jan. 15). Her portrait of her stepfather, Dr. Alvin Johnson of the New School for Social Research, is the most impressive of her works. Though frankly admiring of the subject, the artist paints tentatively and modestly, constructing the

lateral canvas with more originality than is usual in man-behind-the-desk paintings. Two other portraits, both of women, are more complicated and ambitious and less successful.

Otherwise, Miss Deyrup paints such an assortment of things (flowering fruit trees in May, submarine chasers, a bank on Wall Street, a dredge at sunset, a very red Ramapo barn, palms on the Gulf of Mexico and shad fishing on the Hudson) that one is at a loss to know just why she addressed the subjects she did. However, in *Building by the River*, a striking composition, it is clear she found the busy roof-top, high above the river, alive with builders laying bright new boards, an extraordinary sight. She has reported this scene in most provocative fashion.

Pandas by Beeck

An all-stone family of pandas and wombats moved into the back room of the Argent Galleries this month and there they play and sleep, think (?) and cuddle, according to the cubed and simplified versions in cast stone by Kisa Beeck, sculptor, well known on the West Coast.

Miss Beeck also shows gouache quick sketches of these playful animals in bright make-believe colors, done apparently by waving a long handled brush over a newspaper surface. This is part of her work of entertaining recuperating sailors at the U. S. Navy Hospital at Mare Island, California. She also demonstrates to service men there the making of "basic" sculpture. For this activity she used a frightening-looking hatchet, plaster and excelsior—which tools and materials are set up on a table in the exhibition room. Nursery schools and therapeutic centers please take note.

Patricia Phillips

Patricia Phillips is a young artist, student of Kurt Roesch, who is in that wonderful moment of exhibiting in her paintings that she has learned well from the moderns (to whom no doubt her adviser points), but has newly sprouted wings which carry her for an exhilarating, though perhaps brief,

[Please turn to page 26]

Head from the Crucifixion:

CADY WELLS. At Durlacher to Feb. 5



ZADKINE

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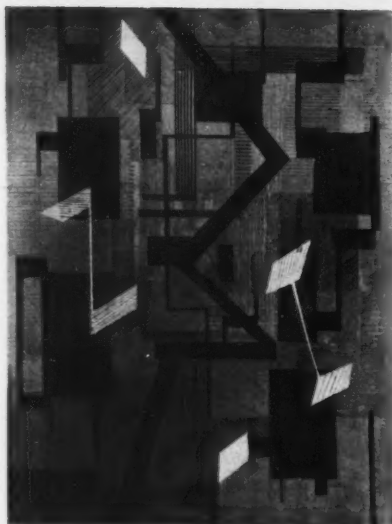
Pereira, Abstractionist

WHEN Abstractionism was first introduced into modern painting, and from that time to nowadays, it made practical people shudder. Just about all painters, except the Sanity in Art satellites, drew heavily from it and all art has been affected by the truths that were evolved by the many artists who worked so devoutly within these boundaries. Then people said, "Abstract painting is through. It has served its purpose; it will go nowhere from here. But thanks for everything!"

But what, actually, is happening? Abstraction is lining up with functionalism. Practical people are discovering art through liking abstractions. Most good display, museum installations, industrial exhibits; the design of functional equipment of all kinds; the army's visual explanatory charts (see review of Ralston Crawford's show this issue), even camouflage, are employing its principles. Education and industry are giving citizenship to a one-time alien art form.

In the exhibition of 22 abstractions by the painter, Irene Rice Pereira (at Art of This Century through Jan. 29), may be seen the effect this condition is having, in its turn, on the technique of a practitioner of this brand of art expression. Precision of workmanship and also of design sets this exhibition ahead of almost anything we have seen (although we noticed something of this clean decision and execution some years ago in the paintings of Gertrude Greene.) Miss Pereira, a delicate and slight young woman, who through illness nearly lost the use of her right arm last year and has done these paintings and a number of others in about 4 months since recovery, has the vision of an inventor and the manual control of a watchmaker.

Where Leger used a broad brush to



Composition in Red:
I. RICE PEREIRA

celebrate the "machine age" in his well-known series of painted compositions, Pereira celebrates nothing actual in pictures of 3 dimensions constructed with such exactitude they would win the applause of a die designer for precision instruments. So far as we know, she has had no experience in war industry and its exacting requirements. This manner of working seems wholly an evolution of her art. Frederick Kiesler, well-known architect, says that Pereira's paintings have emerged from "the machine-ego-age."

A number of the paintings in the show were done on two surfaces: a solid one behind, a transparent glass or parchment before, both of which are painted with shapes that share the picture's construction between them, and

also create a third dimension. Of these, Kiesler says:

"What else could her double-plane-painting mean: when a faintly transparent curtain is rung down over a picture of sharply determined architectonics? Is it not in *memoriam* of an age whose industries have lived only for industry and many an art only for art?" . . . An interesting literary thought.

But it is true that it takes Pereira only one surface to make her best illusions. There are endless views through views in the painting titled, *Transparent Planes*—although the painting is done on one stretch of canvas. Other paintings are kept to one plane in effect and in these she exercises her boundless imagination of arrangement with lines running wild, laid over an accompaniment of incised paint patches that suggest such building elements as grilles, ladders, Venetian blinds, scaffolds and fire escapes.—M. R.

Pictures of People

A GROUP of eight artists banded together in the spring of 1942 for the purpose of co-operatively presenting and promoting the sale of their work. They opened a gallery on the parlor floor of a one-time private house on West 15th Street, New York, and called themselves Artist Associates.

The "Pictures of People," which a lively membership now numbering 23, shows through January, range from sacred to profane in subject matter, are done in no less than eight media, and from almost as many points of view as there are artists showing.

Albert Abramowitz contributes a linoleum print of a darkly powerful and hirsute *Saint Paul*. Norman Lewis portrays a *Street Walker* in oil. Robert Gwathmey's silk screen print, *Non-Fiction*, is a beautifully integrated composition that cries against social injustice and racial intolerance. The *Cafe Interior* etched by Harold Geyer is the French equivalent of McSorley's Bar. Harry Shoulberg and Beatrice Mandelman show sensitive portrait heads in oil. Also notable are two wash drawings by Zoltan Hecht, Charles Keller's gouache, *Night Shift*, Sid Gotcliffe's strong and simple colored lithograph of a sad child.—J. G.

Penn's 139th Annual

Joseph T. Frasier, secretary of the Pennsylvania Academy of Fine Arts, announces the selection of Hobson Pittman and Harry Rosin as chairmen of the painting and sculpture juries for the Academy's 139th annual exhibition, which will open on January 23. Both artists are Philadelphians. Because of war conditions, the show will be by invitation only, as it was last year.

Artists from all over the country have been invited to participate in the show. Prizes and medals to be awarded include the Temple Fund and Medal; the \$300 Walter Lippincott prize; the \$300 J. Henry Scheidt Memorial prize; and the Carol H. Beck, Jennie Sesnan and George D. Widener medals. Purchases will be made from the Lambert and Gilpin funds.

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Art Young, Famous Cartoonist, Dies at 77

ART YOUNG, America's first and perhaps most prolific daily political cartoonist, died December 29 of a heart attack at the Hotel Irving on Gramercy Park in New York, his home at the time of his death. He had lived for 20 years at 9 East 17th Street in Greenwich Village.

Ill health of recent years had reduced Young's once enormous output of seering to good-humored commentaries on mankind (and Americans in particular) to about five a year. But this had not altered the genial nature, casual disposition, hopeful outlook of America's most poignant (some said savage) cartoonist. He was never known by his friends to complain nor to utter bitter words no matter what neglect, repudiation, or censure he received as cartoonist or man.

When, as co-editor of the *Masses*, he was tried during World War I (along with the three other editors) for sedition, a capital crime, Mr. Young fell asleep in court—although it was on one of his drawings the charges were based. The joke of this was well appreciated by daily reporters at the time; but Art Young was like that. He perhaps defended himself and his views less than any man so constantly in the public eye as he.

Art (christened Arthur Henry) Young was 77 when he died and the 28 New Year's cards he mailed to friends Wednesday evening before New Year's were received after the news of his sudden death. The cards read "1944—Four Freedoms—Maybe More—It's a long road, but now we are getting somewhere," and it pictured an old man in false whiskers thumbing a ride into the new day to come. He recently said to a friend that he hoped to live one more year for then he would see a complete change in the world.

Born of a storekeeper's family in Stephenson County, Illinois, Art Young, at school in Chicago's Art Institute, was selling cartoons to *Judge*, *Life* and *Puck* by the time he was 19. After studying in Paris he returned to Chicago and took on free-lance the cartoon requirements of the Chicago *Inter-Ocean*, now defunct, the *Evening Mail*, the *Daily News* and the *Tribune*. When the late Arthur Brisbane, whose full-page Sunday editorials Art Young illustrated, said of the artist: "He will probably die pointing to tomorrow without ever having seen it," it is not likely Brisbane

meant to predict that Young would die, as he did, between the mailing and receiving of this particular New Year's card. Brisbane probably referred to the odd condition that made one of the most influential political cartoonists in the U. S. unsure, in truth, of his own politics. I think he predicted that Young would remain unclassifiable.

As *Time* Magazine said this week, "In his middle 40s, Young began to realize, with mild surprise, that he was a Socialist, though he never much cared for party labels." As co-editor and cartoonist of the *Masses* (around 1911-20), he was considered a leftist and pacifist. He was once candidate for Assemblyman on the Socialist ticket.

When a retrospective exhibition of the art work of Art Young was held at the A. C. A. Galleries on 8th Street in New York in 1939, (the first and only exhibition ever accorded him), none of the city editors of New York's newspapers made anything of it. The *Times* and the *Herald Tribune* both wrote heart-felt notices of his death last month, calling him "famous satirist and cartoonist . . . of burly wit and soft humor . . . a gregarious, convivial, lovable and superbly talented gentleman." But when tribute could have been paid to the living man, the conservative papers looked the other way, the leftist papers feared to raise any issues at that time.

They say Young, far from blaming or accusing friends who failed to come to his exhibition, city desks for letting his big moment go by unsung, simply said of the failure, "Well, it's good none of the drawings were sold for when I am dead my son will be provided for." Though the sight of this was tragic in a way, his staunch friends say it was uplifting to see him take such an attitude in the face of neglect which endured, really, the last 15 years of his life after half a century of daily publication in the newspapers of America.

Art Young leaves a widow, Mrs. Elizabeth North Young; two sons, North and Sgt. Donald Young; a brother, William W. Young, and a sister, Mrs. E. C. Copeland of Monroe, Wis.—M. R.

Review of the Year

SIR: That is a grand "Review of the Year" you wrote in the Jan. 1 issue of THE ART DIGEST. In fact, I liked the whole issue.

—MRS. M. CASEWELL HEINE,
Glen Ridge, N. J.

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ON EXHIBITION FROM
JANUARY 22



Portrait of a Girl:
MODIGLIANI. In Speiser Sale

Modern Art Auction

THE PARKE-BERNET GALLERIES are as full of events for the coming fortnight as a plum pludding is of raisins. Coming up for sale at auction during the period are art books and first editions, diamond bracelets, Louis XVI furniture, important modern paintings, and Indian miniatures—just to name a few.

The featured event will be the sale of the well-known collection of modern painting and sculpture, belonging to Maurice J. Speiser, prominent New York and Philadelphia attorney, and Mrs. Speiser. Sale will take place Wednesday and Thursday evenings, January 26 and 27. Six important Picasso's include his *Tree Forms*, formerly in the collection of John Quinn. Ozenfant's *Natants*, and one of de Chirico's paintings were once in the collection of their fellow French artist, Picabia. Modigliani's unusual pen and colored crayon *Caryatid*, and Matisse's *Nu Couché* and *Le Risseau* are high spots. Roualt is represented by *Night Scene*, exhibited in the Amsterdam Exposition in 1932, and *Profile Head of a Woman*; Utrillo by several characteristic Paris scenes; Marie Laurencin by *Leda and the Swan*. Other noteworthy French paintings are by Derain, Chagall, Soutine and Segonzac. American paintings and watercolors are by Pascin, Carroll, Biddle, Bouché, Demuth, Hartley, Benton and Levi. Many of these were bought directly from the artists twenty years ago.

Sculptures include the Portrait of *Madame Pogany* by Brancusi, Epstein's bronze mask of Madame Epstein, a stone *Head of a Woman* by Modigliani, work by Archipenko, Zadkine, and Lipchitz; African pieces from French Gabon. The exhibition is from January 20.

Books will be auctioned on January 17, afternoon and evening, and on the afternoons of January 24 and 25. The first sale, property of Mr. and Mrs. George Arens, includes American and English first editions, art reference books, and finely bound library sets. The second sale, also the property of Mr. and Mrs. Speiser, will include books on art, architecture and the theatre.

Auction Calendar

January 17, Monday afternoon and evening. Parke-Bernet Galleries: from Mr. and Mrs. George Arens and others: Books. Library sets, art reference books, first editions of American and English authors, other literary material. Now on exhibition.

January 20, Thursday afternoon. Parke-Bernet Galleries: Valuable jewelry from private owners: diamond and sapphire bracelets, rings, wrist watches, necklaces, clips and earrings in platinum mounts. Now on exhibition.

January 21 and 22, Friday and Saturday afternoons. Kende Galleries at the Jay Gould Mansion; property removed from "Brookside." Great Barrington, Mass., and various other sources: antique and reproduction furniture, Oriental and Renaissance art, Russian icons. Oriental rugs, decorations. Exhibition from Monday, January 17.

January 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries: from Blumen-thal et al: English and French furniture. Old English silver. Paintings, Fabrics. Prints, including Wheatley's *Cries of London*. Tournai Gothic and Brussels tapestries. Oriental rugs. Aubusson carpet. Now on exhibition.

January 24 and 25, Monday and Tuesday afternoons. Parke-Bernet Galleries: from collection of Mr. and Mrs. Maurice J. Speiser: Books on Art, Architecture, the Theatre and Ballet. Albums and books illustrated by modern French painters—Matisse, Dufy, Rouault, Toulouse-Lautrec, Segonzac, etc. Exhibition from January 20.

January 26 and 27, Wednesday and Thursday evenings. Parke-Bernet Galleries: collection of Mr. and Mrs. Maurice J. Speiser: Modern painting and sculptures including work by Utrillo, Modigliani, Bonvallet, Segonzac, Picasso, Laurencin, Derain, Matisse, De Chirico, Pascin. European and African sculptures. Exhibition from January 22.

January 29, Saturday afternoon. Parke-Bernet Galleries: collection of Sarkis Katchourian: Indian miniatures and sculptures; Graeco-Buddhist sculptures; other miniatures. Exhibition from January 22.

January 29, Saturday afternoon. Parke-Bernet Galleries: from the estate of the late Robert E. Dowling: French and other furniture and decorations. French, Georgian and other silver. Brussels and Aubusson tapestries. Oriental rugs. Table glass and porcelain. Exhibition from January 22.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the *Plam Art Galleries*; P-B stands for *Parke-Bernet Galleries*; and K indicates *Kende Galleries*.

Art Objects

Chinese porcelain five piece garniture, famille verte (P-B, Morgan) Private collector	\$1,900
Famille rose eight-peach bottle, Yung Cheng (P-B, Morgan) Tonying & Co.	2,100
Battersea enamel set of ten caddies in case (P-B, Morgan) Stoner & Evans, Inc.	1,075
Battersea enamel jewel box (P-B, Morgan) James A. Lewis & Son	1,100
Louis XV gold and Dresden enamel snuff box (P-B, Morgan) Private collector	1,650
Russian gold, mother of pearl and enamel model of a sedan chair, Karl Fabergé (P-B, Morgan) A. La Vielle Russie, Inc.	1,800
Gold and enamel boudoir clock set with half pearls (P-B, Morgan) M. A. Linah, agent	3,000
Regence chased, jeweled and enameled gold cabinet-form nécessaire (P-B, Morgan) A. La Vielle Russie, agent	4,600
Pair St. Cloud white porcelain Chinoiserie groups (P-B, Morgan) M. A. Linah, agent	3,000
Louis XV Sèvres rose Pompadour and green potpourri vase (P-B, Morgan) Private collector	4,000
Pair Louis XV Sèvres rose Pompadour and green vases eventails, decorated with Teniers subjects (P-B, Morgan) Jas. A. Lewis & Son	6,000
Chantilly decorated porcelain Chinoiserie figure (P-B, Morgan) Jas. A. Lewis & Son	6,000
Pair Mennecy porcelain and bronze Dore Chinoiserie figures mounted as candelabra (P-B, Morgan) Fred Victoria	2,800

Furniture

Louis XVI Acajou kneehold desk, mounted in bronze Dore (P-B, Morgan) H. E. Russell, Jr., agent	\$1,500
Decorated gold and lacquer suite, Queen Anne style (P-B, Morgan) Private collector	1,050
Chinese carved Coromandel lacquer screen (P-B, Morgan) Private collector	2,400

The Art Digest

At Gould Mansion

A COLLECTION of antique and reproduction furniture, Oriental and Renaissance art, oil paintings and prints from various schools will be sold at auction, at the Jay Gould annex of the Kende Galleries on Friday and Saturday afternoons, January 21 and 22. Most of the items in the sale were removed from "Brookside", Great Barrington, Mass.

A carved and gilded Louis XV salon garniture consisting of a sofa, two side chairs and two arm chairs; a set of Chippendale dining chairs and Hepplewhite side chairs, and a rococo gilded and carved lady's dressing table are among the outstanding items in the furniture section.

There is a collection of 20 Russian icons, many of them in silver mounts, and representing Russian saints, Christ and the Madonna. 16th century Persian pottery, early Chinese circular plaques, Chinese bronze teapots are included, along with gold and silver snuff boxes.

Among the oil paintings and prints are *A Flock of Sheep and Shepherd* by Leenputten, and a Connecticut scene by Cropsey.

The exhibition will start Monday, January 17, and continue from 10 to 5:30 to the date of sale.

Goya's Caprices

Gustave von Groschwitz, curator, announces that the art department of Wesleyan University will feature this month Goya's satirical series of etchings called *Los Caprichos*.

G. I. Reporting

READERS of the DIGEST will recall the story last Spring about Pvt. Sante Graziani winning the \$4,500 mural competition sponsored by the Springfield (Mass.) Art Museum. On Dec. 31, the prize award was formally presented to the soldier winner, with appropriate ceremonies. Thinking that it would be good journalism to have a military man interpret this event, the editor made the mistake of assigning it to a Colonel, a regular in the U. S. Army, who knows all about art-illery. Art lovers of Springfield are forewarned that any reasonable resemblance to persons, places and things, living or dead, is coincidental or unfortunate:

"A private soldier of the United States Army, Sante Graziani, was awarded the prize of \$4,500 by the Museum of Fine Arts of Springfield, Massachusetts, for his mural for the Museum Library. The competition, arranged a year ago, aroused national interest (or did it?) resulting in several excellent (?) superlative (?) (or something, I didn't see them and wouldn't be competent to judge if I had) designs which were exhibited at the Museum last summer. These designs are now on nationwide tour.

"The generosity (and artistic interest) of the Van Norman Machine Tool Company of Springfield, Massachusetts, made possible the payment of the prize award of \$5,000 which was made on Dec. 31, 1943, at a special ceremony at the Springfield Rotary Club luncheon (do we have to get them in, too?). The

presentation was accepted by Dr. William B. Kircham, president of the museum trustees.

"It must have been with a great amount of gratification to Sante Graziani (he's human, isn't he) that he could be present on furlough from Camp Robinson, Arkansas, to receive the museum's contract to paint the mural which he will do after his release from the Armed Services.

"The able jury of award that examined the designs at Springfield last summer consisted of Margit Varga, nationally known artist and art editor of *Life* Magazine; William Gropper, mural painter and artist of national fame (is he? I wouldn't know), in collaboration (sp? I looked it up) with Edward Rowan and Forbes Watson, outstanding critics (that's what somebody told me).

"Mr. Van Norman, in presenting the \$5,000 to Dr. Kircham, stressed the fact that not only was the gift made because his company felt the importance of the Museum mural competition as a means of stimulating and retaining the art interest of the community, but also as a fitting gesture of appreciation by the art lovers of Springfield for the wide service of the Museum (nice going?).

"Private Graziani messed around with his Rotary Club lunch—have you ever eaten one?—shrugged off the mass singing, acknowledged with shy modesty the acclaims of the gathered multitude, and contemplated contentedly what he could do with all that moola if and when he came back, if ever. Anyhow, he beat a K.P. or so."



Marriage Feast

by A. Van de Venne (Flemish, 1589-1662)

and Jan "Velvet" Brueghel (Flemish, 1568-1625)

certified by Dr. W. R. Valentiner



GIMBEL BROTHERS

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New York

January 15, 1944

23

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

Albany, N. Y.
AMERICAN DRAWING ANNUAL, IV, "DRAWING AND THE ARMED FORCES," Feb. 16-Mar. 12. Albany Institute of History and Art. Open to men and women in the armed services. No portraits. Jury. Work due Feb. 4. For further information address: John Davis Hatch, Jr., Director, Albany Institute of History and Art, Albany, N. Y.

Athens, Ohio
OHIO VALLEY OIL AND WATERCOLOR SHOW, Mar. 1-21, at Edwin Watts Chubb Gallery. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, Kentucky. Jury. Prizes. Work due Feb. 14-25. For entry blanks and further information address: Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

Atlanta, Ga.
TRI-COUNTY EXHIBITION, Feb. 16-28. High Museum of Art. Open to artists resident or born in Fulton, De Kalb & Cobb counties, Ga. All media. Jury. Prizes. Entry cards and work due Feb. 11. Atlanta Art Ass'n, 1262 High St., Atlanta, Ga.

Brooklyn, N. Y.
29TH ANNUAL OF THE B'KLYN SOCIETY OF ARTISTS, Apr. 5-May 7. B'klyn. Museum. Open to artists living and/or teaching in B'klyn. Media: oil, watercolor, sculpture, black & white. No fee. Jury. Prizes. No entry cards. Work due Mar. 20-22. Write John L. H. Baur, Curator of Paintings & Sculpture, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

Buffalo, N. Y.
10TH ANNUAL WESTERN NEW YORK EXHIBITION, March 8th. Albright Art Gallery. Open to artists resident in Allegheny, Cattaraugus, Chautauque, Erie, Genesee, Livingston, Monroe (exclusive of Rochester), Niagara, Ontario, Orleans, Steuben, Wayne, Wyoming, and Yates. Media: sculpture, painting, drawing, watercolor, ceramic and prints. Prizes. Jury. Entry blanks due Feb. 10, work due Feb. 19. Entry blanks from Gallery Director: Dr. Andrew C. Ritchie, Albright Art Gallery, Buffalo, N. Y.

Greensboro, N. C.
ANNUAL INTERNATIONAL TEXTILE EXHIBITION, Mar. 1-28. Weatherspoon Art Gallery. Open to all. Media: woven textile, printed textiles, textiles done by other processes. Fee: \$1.00 each entry. Jury. Prizes. Entry cards due Feb. 1; work, Feb. 15. Secretary, International Textile Exhibition, Weatherspoon Art Gallery, The

Woman's College of the University of North Carolina, Greensboro, N. C.

Hartford, Conn.
HARTFORD SOCIETY OF WOMEN PAINTERS 16TH ANNUAL, Jan. 29-Feb. 20. Morgan Memorial. Open to Connecticut artists living within 25 miles of Hartford. Only works not previously exhibited in that city. Media: oil, watercolor, pastel, sculpture, black and white. Jury. Fee: Non-members \$2.00. Cash prizes. Work due, unboxed, Jan. 22. For further information address: Muriel Alvord, Sec'y, 1033 Prospect Ave., Hartford, Conn.

Laguna Beach, Calif.
3RD ANNUAL PRINT AND DRAWING EXHIBITION, May 1-June 1. Laguna Beach Art Gallery. Open to American artists. Jury. Prizes. Entry cards available March 1, due April 20. Work due April 25. Norman Chamberlain, Director, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

New York, N. Y.
M. GRUMBACHER MEMORIAL AWARDS, in the Oil Painting Division of the Scholastic Art Award for 1943-44. Open to students 7-12 grades. Media: all. Cash prizes. For information write: M. Grumbacher, 470 West 34th Street, New York 1, N. Y.

77TH ANNUAL EXHIBITION OF THE AMERICAN WATERCOLOR SOCIETY, Feb. 11-Mar. 1. National Academy Galleries. Open to all artists. Fee of \$3.00 for non-members. Jury. Cash prizes, silver medal. Work due Feb. 3. For further information address: Harry De Maine, Secretary, 1083 Fifth Ave., New York, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, PAINTING AND SCULPTURE, Mar. 28-Apr. 25. National Academy Galleries. Open to all artists. Jury of selection meets Mar. 9, 10. Prizes. Work due Mar. 6, 7. For entry blanks and further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, GRAPHIC ARTS & ARCHITECTURE, May 29-June 18. National Academy Galleries. Open to all artists. Jury. Prizes. Entry cards due Apr. 3; work due Apr. 10. For further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

AUDUBON ARTISTS GROUP 3RD ANNUAL, Feb. 15-29. Norlyst Gallery. Open to all artists. All media. Fee \$3.00. Prizes. Jury. For further information address Michael Engel, Exhibition Chairman, 470 West 34th, New York, N. Y.

52ND ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS, April 10-May 1. American Fine Arts Galleries, 215 W. 57 St. Open to members of Nat'l Ass'n of Women Artists. Jury. Prizes. Work due April 1. For further information write: Miss Josephine Droegge, c/o Argent Galleries, 42 West 57th St., New York 19, N. Y.

Oakland, Calif.
1944 ANNUAL EXHIBITION OF OIL PAINTINGS, March 5-April 2. Oakland Art Gallery. Open to all. Media: oil and tempera. Jury. Prizes. Entry cards, works due Feb. 19. For further information write Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

Palm Beach, Fla.
"ART OF THE ARMED FORCES" 2ND ANNUAL SHOW, March 15-31. Society of the Four Arts. Open to men and women of all branches of the armed services stationed in Fla. Media: oils, drawings, watercolors, sculpture. Jury. Prizes. Entry cards and work due March 9. Write to Ann Poeller, Director, Society of the Four Arts, Royal Palm Way, Palm Beach, Fla.

Parkersburg, W. Va.
6TH ANNUAL REGIONAL SHOW, Apr. 2-May 27. Fine Arts Center. Open to resi-

dents and former residents of West Virginia, Ohio, Pennsylvania, Virginia. Media: oil, watercolor. Jury. Prizes. Entry cards and work due Mar. 20.

Philadelphia, Pa.
5TH ANNUAL EXHIBITION OF AMERICAN COLOR PRINT SOCIETY, Mar. 15-Apr. 4. Print Club. Open to all American color print artists. Original prints in color but not colored by hand subsequent to printing or after. Fee: \$2.00 a yr. active members; \$5.00 in stamps for non-members. Jury. Honorable mentions. Entry cards due Feb. 28; works, Mar. 1. Write Miss Wuanita Smith, 1010 Clinton St., Philadelphia 7, Pa.

Portland, Me.
61ST ANNUAL, Mar. 1-31. Sweat Memorial Art Museum. Open to living American artists. Media: oil, watercolor, pastel. Fee: \$1.00 covers three pictures. Jury. Entry cards due Feb. 7; works, Feb. 14. Write Bernice Breck, Sec'y, Portland Society of Art, 111 High St., Portland, Me.

Richmond, Va.
BIENNIAL OF AMERICAN PAINTINGS, Mar. 19-Apr. 16. Virginia Museum of Fine Arts. Open to Va. and invited artists. Media: oil (including tempera). Jury. Medals & \$3,000 in purchase awards. Entry cards due Feb. 10; works, Feb. 21. Write Virginia Museum of Fine Arts, Boulevard & Grove Ave., Richmond, Va.

Santa Cruz, Calif.
15TH ANNUAL STATE-WIDE ART EXHIBITION OF SANTA CRUZ, Jan. 30-Feb. 13. Civic Auditorium. Open to Californians or artists painting in California now. Media: watercolor, oil, pastel. Prizes. Jury. For further information address Margaret E. Rogers, 99 "B" Pilkington Avenue, Santa Cruz, Calif.

Seattle, Wash.
NORTHWEST PRINTMAKERS SIXTEENTH INTERNATIONAL EXHIBITION, March 8 to April 2, 1944. Seattle Art Museum. Open to all artists. All print media. Fee \$1.00. Jury. Entry cards due Feb. 23; entries Feb. 28. Purchase prizes. Entry cards from R. C. Lee, Sec'y, 534 East 80th, Seattle 5, Wash.

Syracuse, Ind.
5TH ANNIVERSARY WAWASEE ART GALLERY ANNUAL, Wawasee Art Gallery. Open to all artists. Media: oil, watercolor, pastel, and etching. Fee: \$5.00. Jury. Cash awards. Entry cards due Feb. 20; works, Mar. 20. Write F. E. Marsh, Director, Wawasee Art Gallery, Syracuse, Ind.

Toledo, Ohio
ANNUAL EXHIBITION OF WORK OF TOLEDO ARTISTS, May. Toledo Museum of Art. Open to the public. Media: paintings and crafts. Fee: \$1.50 for local residents; \$2.50 for out-of-town residents. Jury. Prizes. Entry cards, works, due April 17. Write J. Arthur McClean, Toledo Museum of Art, Toledo, Ohio.

Washington, D. C.
11TH ANNUAL EXHIBITION OF THE SOCIETY OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS OF WASHINGTON, D. C. Feb. 26-Mar. 23. Corcoran Gallery of Art. Media: all; work not to exceed 10" x 8" or its equivalent in size. Jury. Fee \$1.00. Work due Feb. 21. Further information available from: Mary Elizabeth King, Secretary, 1518 28th St., N.W., Washington, D. C.

48TH ANNUAL EXHIBITION OF THE WASHINGTON WATERCOLOR CLUB, February 6-24, at the Corcoran Gallery of Art. Open to all artists. Fee to non-members, \$1.00. Jury. Media: watercolor, pastel, print, drawing. \$100 in prizes. Entry cards due January 24; entries, January 28. For further information write Marguerite True, Secretary, 2015 Eye Street, N.W., Washington (6), D. C.

53RD ANNUAL, Feb. 27-March 23. Corcoran Gallery of Art. Open to all members and residents of Washington, D. C., Maryland and Virginia. Media: oil and sculpture. Fee: \$1.00 with entry cards. Prizes. Closing dates for entry cards, works of out-of-town exhibitors, Feb. 21; works of local exhibitors due Feb. 25. Write Garnet W. Jey, Sec'y, 6010 20th St., N. Arlington, Va.

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AMERICAN PAINTING
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Evelyn Marie Stuart Says:

People who regard as Individualists the "Captains of Industry", whose achievement consists of organizing other men's labor to command other men's patronage, ought to be more precise in their choice of words. The truth is that there are only three classes of simon-pure Individualists—Hoboes, Hill-Billies and Artists. It needn't be added that artists are the aristocrats of the group, but it ought to be recognized that they are the real founders of civilization, for "the basic phenomenon of Civilization is Production." And the artist is always a producer. For that reason some one should recommend the artist for a part in straightening out the tangle of the post-war world, wherein the rights of the Individual are supposed to receive supreme consideration. Artists are peaceful creatures, as are all producers, warring only in words and committing no crimes of violence except on canvas. They ought, therefore, to have some good ideas on how to secure and preserve the peace.

Virginia Biennial Coming

The Virginia Museum of Fine Arts announces that its fourth Biennial Exhibition will take place in the Spring, March 19 to April 16. However, because of war-time transportation problems, all non-local exhibits will be invited by the acting director, Beatrice von Keller. Virginia artists are invited to submit their work to a jury composed of three outstanding artists, Clarence Carter, Gladys Rockmore Davis and Andrew Wyeth, who were nominated by the editor of the ART DIGEST. The closing date for entry cards is February 10, for work February 21.

The John Barton Payne Medals will be awarded to the two artists who, in the opinion of the jury, submit the finest work. In addition \$3,000 is available for purchases, to be made by the museum from a panel picked by the jury.

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The Field of American Art Education

Art Courses for Amateurs

On February 1 the State, County and Municipal Workers of America Union will offer a series of courses especially designed for their active members. Frank Kleinholz, executive secretary of the Artists League of America, has been engaged to direct classes in sketching and painting.

The social significance of painting will be stressed, and the various schools of art of the past will be discussed in relation to the social conditions of their times. The intention of the course is to develop native talent along with contemporary social consciousness. Further information regarding registration may be obtained from Union Headquarters, 13 Astor Place, New York City.

Classes for Children

The Hans Hofmann School of Fine Art, New York, announces the opening of a Saturday children's art class, to be held throughout the spring session, by Mrs. Mercedes de Cordoba Carles, starting Saturday, January 29, and thereafter on Saturday afternoons.

Mrs. Carles has painted for many years in France. She taught at the Bennett Junior College, Millbrook, New York; and for many years held children's art classes, with outstanding results and wide public recognition.

Brenson at Wooster College

Theodore Brenson, noted etcher who was selected to head the Art Department of Wooster College, in Wooster, Ohio last Fall, reports that the enrollment for his department has doubled for the second semester.

Brenson conducts studio work and

lecture courses, and will soon begin an additional course in modern painting. Carnegie Institute recently purchased his *Baroque Carriage* through Kennedy and Company.

They're Etching Again

At the annual exhibition of the California Society of Etchers, which continues consistently good year after year, Alfred Frankenstein of the San Francisco *Chronicle* was pleased to see that the etchers were etching again: "On more than one occasion in the past the etchers' annual has consisted of almost nothing but lithographs and wood engravings. Now the metal plates predominate once more." Passing strange at a time when copper has a high war priority.

Frankenstein was particularly impressed by the four exhibits by John Taylor Arms. Wrote the *Chronicle* critic: "Arms is the most outstanding technician among contemporary etchers, and one of the greatest etching virtuosi of all time. Arms needs no introduction, of course, but a work like his view of Stockholm at Gump's takes your breath away all over again. It is beyond belief that a human hand can crowd in such infinity of detail and such endless nuance of shading and tone, and all of it by means of scratches with a needle on a piece of copper. The result is cold, of course, but it is a kind of cold perfection that fascinates, none the less."

Philadelphia Appointment

Mrs. Louise Bowen Ballinger has been appointed curator of schools, in charge of school activities at the Pennsylvania Academy of the Fine Arts in Philadelphia.

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SCULPTURE

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57th Street in Review

[Continued from page 19]

flight in a direction of her own choosing. Just a few paintings are shown at Pinacotheca Galleries through the month but it is enough to suggest that her next flight will be of wider consequence.

Cady Wells

Cady Wells invaded the territory of Georgia O'Keeffe fifteen years ago and it has taken until now for New York to learn about it. Twenty-five paintings made during this time are shown through Feb. 5 at Durlacher Brothers Gallery in Wells' first one-man show.

Miss O'Keeffe is "glad Cady's paintings are being shown at the same time that Steiglitz is showing mine because I think we are the two best painters working in our part of the country. I think," she wrote to the director, Kirk Askew, "we both love that country more than most people love any PLACE."

Wells' love of the Southwest country around Taos takes many forms, is expressed many ways. *Death Valley* becomes Chinese in its curling forms divided by ink outlines between each ribbon of color gradation. Sometimes he paints with his fingers, it appears. Sometimes makes watercolor look like oil or like black shoe polish, used with bright colors. *The Badlands* at sunset in transparent watercolors must convey the feel of such a moment in that country very well. There is poesy in these paintings of a different variety from O'Keeffe's motif paintings. Drawing from art material of this ancient section, Wells plays themes upon the Penitente sculpture and the religious Santos found in churches of New Mexico. *Head from the Crucifixion* (reproduced on page 19) looks like a monotype and is one of the many pleasing sights in the exhibition.

Oscar Miestchaninoff

It is a great pleasure to have so fine an introduction to the work of the Russian sculptor, Miestchaninoff as the Wildenstein Galleries afford the New York public this month, and through Feb. 5. His work abides by all the time-tested requirements for good sculpture but is modern in a Paris kind of way: with the same adherence to classicism that is seen in Maillol and Despiau and which is really behind the no-matter-how-rebellious-in-intent work of Epstein.

Miestchaninoff has been in the United States ten months. How he managed to get together 19 sculptures of no mean tonnage for this show, many of which were shown in Paris and Moscow in famous salons in the 20s, is a wonderment which perhaps Wildenstein (of Paris, London and New York who has been cleverly foresighted) could probably answer. Miestchaninoff is a little man of genial nature who speaks English well enough to explain why he put a top hat on a granite composition stone bust of a man and gave him gloves to clutch. Somehow, it failed to bother us (we see so many liberties taken nowadays in "expressive" art). But he went through with the explana-

tion, which had to do with aesthetics, just as he explained to Parisians in 1925 who objected loudly to the exhibit in the *Salon d'Automne* of that year.

For portrait consideration, the sculptor has turned to a most interesting variety of faces and has modeled them with love and fine taste and an undoubted grounding in the basic knowledge which produces sound sculpture. *Bust of a Virgin*, a granite sculpture of a Grecian-looking girl with a mound of chastely combed hair, is an early work (1912-13); *Torso of a Young Girl* (reproduced), in terra cotta, is nice though without the individuality of *Portrait of My Mother* in bronze. The sculptor also shows drawings, studies of the nude.

He has sculptures in the Galerie Tretiakoff in Moscow, the Musee d'Art Moderne in Paris, and in private collections and museums in myriad art center cities of Europe.

Adolfo Halty-Dubé

A South American artist, who has been in this country since 1941, is Adolfo Halty-Dubé, born in Uruguay in 1915 and an almost constant exhibitor in the cities of Montevideo and Buenos Aires since the age of 18. The young artist is shown in 25 paintings at the Lilienfeld Galleries through Jan. 22.

Halty-Dubé makes large-form arrangements of Uruguayan musicians and sportsmen (guitar players, street singers, dancers, a harlequin and a cock-fighter) and so brings to us the flavor of his country. His imaginative pictures are more universal, however, *The Witches* and *Exodus* being composed of visions that might have come to any artist anywhere. His lovers and his madonna appear as they do the world over, I am sure. But *Lullaby* and *The Widow* are, by our measure, close to Jean Charlot, which brings us to the comment that Halty-Dubé's art, if we must attempt to categorize it, combines certain tendencies of the School of Paris with certain Mexican inclinations.

Max Schnitzler

Max Schnitzler is another imaginative artist who went to war and hung up the palette and the brush. Several months ago, Schnitzler received honorable discharge from active service and took a defense job deciphering codes which keeps him occupied eight hours a day. He is painting constantly now in those wee hours that artists in like situation have grown to know a great deal about. He is a non-objective painter and what distinguishes his work from the bulk of such painting today is the unlikeness, of the shapes he conjures, to those which have gone on canvas before, and the high key of his pastel-pitched oil colors.

It is hard to choose one painting for approval ahead of another. If you like any of Schnitzler's paintings you'll like them all, or the reverse. He seems haunted in his dreams by towers and also by interiors of nostalgic suggestion (including the barracks he lately knew). There are literary subtleties to be discerned; but generally, one feels the artist is dancing away all the time, tendering no invitation to follow him. He has a world of his own and even the *Horizon in Sight*, one of his paintings, is so constructed that the view is well blocked.

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Art & Military Science

[Continued from page 9]

awarded for his sensitive plaster cast
"Man and Wife."

Second prize was awarded to Corporal
Raymond Abel, formerly on the Board
of Control of the Art Students League,
for his well-brushed and admirable char-
acterization of a fellow soldier at the
Camp, Corporal Isadore Ilman. Third
prize was won by Corporal Abraham
Greiss for his three gouaches. Corporal
Greiss formerly exhibited at Newark
Art Galleries, and is now using his ability
in the Camouflage Department of his
unit.

Honorable mentions were awarded to
Corporal Paul Gray, to Private First
Class John W. Rhoden, to Private W.
A. Haller, to Private Rudolph Staffell
and to Sergeant Irwin Schiffman.

Too much credit can hardly be ex-
tended to the officers and men who con-
tributed their talents and efforts to
make the exhibition a success. This in-
dication that the desire to create per-
sists in those being taught to destroy is
a warming thought for the future.—THE
COLONEL.

Morris Graves

[Continued from page 13]

haunts the mind and the senses like
night sounds in a great stillness."

Little can be added to Mr. Phillips'
acute appraisal of the artist and his
work. The present showing of 17 new
gouaches are somber and moody, but
they are much stronger and bolder than
before. Is the pale light, that breaks
mistily through the darkness here and
there, perhaps the dawn? Is the *Mess-
age*, wherein a dejected bird in the
darkness emerges into the light, spurred
and defiant, a spiritual self-portrait?
The answer doesn't matter, for there
is much beauty for the eye as well as
for the mind in these fragile paintings.—J. G.

Modern Maneuvers for War

"Elaborate and spectacular" instal-
lation is promised by the Museum of
Modern Art for an exhibition of War
Maneuver Models, created for *Life*
Magazine by Norman Bel Geddes, which
will supplant the Calder exhibition on
the first floor of the Museum.

Between Sunday, Jan. 16, when the
Calder show closes, and Wednesday,
Jan. 26, Norman Bel Geddes and Com-
pany will have placed ramps and run-
ways from which one may look down
upon accurately scaled models of land
and sea operations and a large war
maneuver model which will be daily re-
constructed to show various aspects of
the war as it progresses.

Bad News for Tomlin

The old adage that there are always
two sides to the medal proves unfor-
tunately true in the case of Tomlin, now
holding a successful exhibition at the
Rehn Galleries. For during the artist's
absence from his apartment, a burglar
cleared out the place, leaving its owner
with only the clothes he walked out in.
Nothing exactly atones for the loss of
personal possessions, but it is to be
hoped that the apparently lively sale
of his canvases will in some measure
compensate for this wholesale theft.

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A Few Other Museums Need Looking Into

Since the League drew attention to the incredible action of the Albright Art Gallery in Buffalo in disposing of 124 numbers of its permanent collection, especially a number of the works of living artists, we have received complaints from other cities as to the conduct of their museums.

The charges in most cases are as to the one-sided character of the art work they display or purchase. It is more than a co-incidence that in the greater number of these instances, the directors all came from the same incubator.

This subject is engaging our attention and when we have accumulated more facts and figures our information will be given to the public, and the press of the country has evidenced its interest in the matter and is anxious for this material.

The directors of these museums are aided by trustees who are men of means but who are otherwise totally unfitted and know absolutely nothing about art. Some of them have wives who paint in one way or another and this trusteeship in a museum helps their ego as "art patrons". Some think to add to their social status.

Art must suffer at the hands of such "patrons." But as the distinguished Wil-

liam M. Hekking, formerly a director of the Albright Gallery, and whose reputation its present administration be-smirched,—sanely says:

"One thing is sure! American art will never be influenced by the action of any American museum."

—ALBERT T. REID.

Special Honor to Our Secretary

The Board of the League takes personal pride in an honor which has just been conferred on its distinguished member and Secretary Wilford S. Conrow, and because of his absence on a commission in Atlanta, makes so bold as to publish it.

The Annual Report of the proceedings of the Scientific Section of the National Paint, Varnish and Lacquer Association, Inc., which is the endowed Pure Science Research laboratories that serves the industry in America, is dedicated for the first time to one outside its official personnel. This dedication, with his portrait, is to Major Conrow. Its citation reads:

"To WILFORD S. CONROW,
Secretary of the American Artists Professional League Who in our Laboratories studied the use of Many Filters for the Selection of Pigments having infrared Reflecting or Absorbing

Properties, and Who as an Officer in the World War I Utilized such Products in Camouflage Paints in France."

The League joins in this merited recognition. Mr. Conrow's long and unselfish work to achieve brilliant and permanent colors for the artists of America is too well known to need reciting here, but this should be added to his other achievements in the world of color.

The Buffalo Society of Artists

The League is very proud of the many congratulatory and grateful words for our action in the Buffalo Albright Gallery episode. It is proud there have been no apologists for the Gallery or protests against our stand. We are especially pleased to have a letter from the Buffalo Society of Artists which we print herewith.

"Gentlemen:

We are grateful to you for your disclosure, in your section of the Art Digest, of the previously unannounced sale by auction by the Albright Art Gallery of Buffalo, of certain paintings and sculpture from the Gallery's permanent collection.

The members of our group are heartily in agreement with your views in the matter of protecting the reputations and prestige of living artists.

Further, we in Buffalo, regret the loss of a number of excellent paintings which we believe are of very considerable 'museum quality'.

Very truly yours,
MONROE G. BINGEMAN, Secretary"

We Appreciate Such Appreciation

"I can't praise you good people too highly for all you are accomplishing. What a plight would be that of the artist without the League to carry on his fight for him—yes, and the public as well."

—CLARK TRUE, Wichita, Kansas.

Art Week Reports

MAINE—Many times winner of Art Week awards, had newspaper headlines like this: "Observance of Art Week Largest in State History," and listed the names of artists and the store windows where their works were exhibited. Four one-man shows were held and all counties and schools co-operated. Herman B. Libby, chairman of the City Council, proclaimed Nov. 1-7 as American Art Week in Portland, stating that art exhibitions "tend to disseminate ideas which enrich the community." Roger Deering, portrait and mural artist, has over a period of years given distinguished service to American art through Art Week, and it is a happy privilege for me to again call attention to his new post with the League—District Chairman of Maine, New Hampshire, Vermont and New York. Just another horizon over which Mr. Deering will watch the dawn of his splendid ideas spread out. His slogan on an interesting card circulated during Art Week was this "Show your Colors! Buy a Painting during Art Week—50% of sales price pledged to War Fund for Day Room at Fort Levett, Portland."

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AMERICAN ART WEEK PRIZE—*Sylvan Scene*, oil painting, by Helen M. Turner, N.A. Miss Turner has been the recipient of many important prizes among which are the Altman Prize, 1921, and the Maynard prize NAD in 1927. Her work may be found in many museums: the Metropolitan Museum, New York; the Corcoran Gallery, Washington; the Detroit Institute, Delgado Museum, New Orleans; National Arts Club, New York, and the art museums of Houston, Norfolk, Montclair, N. J.

INDIANA—Mrs. Walter S. Grow, our State Chairman, has reported interesting shows all over the state. Mrs. John C. Lavengood of South Bend spoke before the Hoosier Art Patrons on November 4th, and her subject was "The Significance of American Art Week." The Northern Indiana Artists held a show of members' work for Art Week, and both a large hotel and the Woman's Club were competing for the privilege of playing host to the exhibition.

OHIO—Mr. Floyd Edward Curtis of Cleveland sends this statistical report for American Art Week: Exhibitions were held in galleries, art societies, artists' studios, colleges, schools, youth groups, clubs, merchants' stores and windows. There were four lectures, two demonstrations and one radio address. Posters were displayed at thirteen advantageous points throughout the city. Twelve bulletins on Art Week activities were issued. There was one studio tour. Many book-plates and requests for text-books were sent to artists, art societies, colleges, men's and women's clubs, parent teacher groups, the governor of the state and the mayor of Cleveland. The Cleveland Press of October 23 carried a short notice of art week plans.

TENNESSEE—Louise Brassell Lehman, State Chairman for Tennessee, closes her report with this paragraph: "One of the out-growths of 1943 Art Week is the development of an active American Artists Professional League, the purpose of which will be to promote local artists all year, as well as during Art Week. The plan is to meet monthly and discuss ways and means of accomplishing this, such as promoting one man shows for members, as well as a 'painting a month club.' Already the local Artists Professional League has started its first project—the supervis-

ing of a mural at the Ferry Command Army Depot. Ideas are already coming in for 1944 Art Week and the artists are busy painting now, inspired over having an outlet for their work."

OKLAHOMA—Our National Vice-Chairman of American Art Week, Mrs. Warren Burgess, who is also National Chairman of the Fine Arts Department of the General Federation of Women's Clubs, reports she has sent to every Federated Art Chairman our text-book request with book-plate attached. This fine co-operation is indeed appreciated and already many state clubs have sent books.

Rehabilitation

A large committee of young girls in Baltimore, Md., is helping to pack books and material for shipment to Army, Navy and Marine hospitals. They are giving their time most cheerfully to this work, which includes making looms of various types, cutting warps, copying designs, typing directions and in some cases making samples to send along in the package. Fine workmen all, there is nothing they will not do for this great program. Carpenters at night, typist another, packers the next, delivery girls, recorders, label pasters, book binders, artists, which all adds up to the best-ever American youth. We hope to have some pictures of this activity for these pages shortly.

BUENOS AIRES—Mrs. H. F. Donagher, president of the American Women's Club, sends a very fine volume from their library for our rehabilitation program and extends cordial good wishes for success in our very worthy work.

Zorn Etchings

ANDERS ZORN, son of humble Swedish peasants, first felt the creative urge while tending flocks in his native Dal-escarlian forests. He carved small, strikingly realistic animals out of birch, and colored them with berry juices. His first patron was a shepherd friend, who bought a statuette of an angry cow for one sou and a loaf of white bread. When Zorn died in 1920 he had etched portraits of the mighty, and sat at the best dinner tables on two continents.

The exhibition of 112 Zorn etchings now on view at Arthur H. Harlow & Co. are largely from the collection of the late Nathaniel L. Amster. The figure studies and portraiture for which the artist was best known are fully represented. Strong-limbed Brunhilds who bathe nude in icy Swedish waters are portrayed with sensuousness. After they are dressed, Zorn's women travel steerage, play the piano, or sometimes, wear ermine.

Kings—of the arts, finance, and politics—are portrayed with the dignity befitting their station. The cream of his contemporaries in French letters is represented by characterizations of Anatole France, Paul Verlaine, Eli Faure, and a pontifical-looking Ernest Renan buried in thought. The last named was executed in one sitting. King Oscar of Sweden, Queen Sophia, and Princess Ingeborg look thoroughly royal in the trappings of their rank.

Rare first states, trial proofs, and inscribed impressions will be on view through January.

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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery To Jan. 31: "Art in Advertising"; Jan. 14-Feb. 14: Watercolors, Angna Enters.

ATHENS, OHIO
Ohio University Jan.: Paintings, Helene Samuel; Wood Sculpture, John Rood.

ATLANTA, GA.
High Museum Jan.: Renaissance Art.

AUBURN, N. Y.
Cayuga Museum Jan.: Rationalist Show of Sane Art.

BALTIMORE, MD.
Walters Art Gallery To Feb. 20: Landscape Painting.

BINGHAMTON, N. Y.
Museum of Fine Arts Jan.: Eight Syracuse Watercolorists.

BOSTON, MASS.
Fogg Museum To Feb. 15: Winthrop Collection.
Institute of Modern Art To Feb. 12: Religious Art of Today.
Museum of Fine Arts Jan. 19-Feb. 20: Art for Bonds Exhibition.
Public Library Jan.: Prints of American Artists, Etchings and Dry Points.
Robert C. Vose Galleries To Jan. 22: Natalie Hays Hammond.

CHICAGO, ILL.
Art Institute To Jan. 20: American and British Cartoons; To Feb. 20: War Art Commissioned by Life.

CINCINNATI, OHIO
Museum of Art Jan.: Paintings, Van Gogh and Contemporary Dutch Artists; Jan. 15-Feb. 13: Army Air Force.

CLEARWATER, FLA.
Art Museum Jan.: Henry White Taylor, Memorial Exhibition.

CLEVELAND, OHIO
Art Museum Jan.: Americans 1943; Paintings by Detroit Artists.

COLUMBUS, OHIO
Gallery of Fine Arts Jan.: The Arts in Therapy; Paintings and Drawings by Ohio Servicemen.

DAVENPORT, IOWA
Municipal Art Gallery Jan.: Original Prints, Honore Daumier.

DAYTON, OHIO
Art Institute Jan.: Local Artists Show; Louis Bouckee.

DENVER, COLO.
Art Museum To Feb. 9: Paintings from Latin American, Museum of Modern Art; Jan.: "New York in Wintertime."

DETROIT, MICH.
Institute of Arts Jan. 15-Feb. 15: Army Air Force Training Exhibit.

GREEN BAY, WIS.
Neville Public Museum To Jan. 25: Midwestern Painters Exhibition.

HOUSTON, TEXAS
Museum of Fine Arts Jan.: Works, Frederic Remington.

INDIANAPOLIS, IND.
John Herron Art Museum Jan.: Thorne Miniature European Rooms.

IRVINGTON, N. J.
Free Public Library To Jan. 29: Paintings, Pearl Pelipa Brown.

LOS ANGELES, CALIF.
County Museum To Jan. 30: Paintings, Denny Winters; Jan. 15-Feb. 27: 2000 Years of Silk Weavings.
James Vignevo Galleries To Feb. 4: "Paintings I Love."

LOUISVILLE, KY.
Speed Memorial Museum To Jan. 23: Watercolors, Cleveland Artists.

MADISON, WIS.
Memorial Union Jan. 22-Feb. 7: Fourth Rural Art Show.

MANCHESTER, N. H.
Currier Gallery of Art Jan.: Oils, Leland Curtis, Celine Backland.

MILWAUKEE, WIS.
Art Institute Jan.: Masterpieces of Printmaking.

MINNEAPOLIS, MINN.
Institute of Art Jan.: Thorne Miniature Rooms, American Series.
Walker Art Center To Feb. 11: "Medical Fantasies," Daisy Stillwell.

NEWARK, N. J.
Artists of Today Jan. 10-22: Fabian Zaccarelli; To Jan. 24: 10 to 1 Drawing Annual; Jan. 24-Feb. 5: George Alan Swanson.

Industrial & Fine Arts Bldg. To Jan. 31: Oils, Ralph G. Himmelfarber, Watercolors, Richard Crocker.

NEW HAVEN, CONN.
Public Library To Jan. 18: Oils, Pauline Pitkin; Jan. 19-28: Watercolors, Henry H. Townsend.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art Jan.: National War Poster Group; Contemporary Dutch Artists.

NORWICH, CONN.
Slater Memorial Museum To Jan. 26: Soldier Art from Life.

OAKLAND, CALIF.
Mills College Art Gallery Jan. 12-Feb. 11: Works, Corrado Cagli, Rico Lebrun; Goya Prints.

PALM BEACH, FLA.
Society of the Four Arts To Jan. 19: Members Exhibition; Jan. 25-Feb. 25: European and American Paintings.

PASADENA, CALIF.
Art Institute Jan.: Chinese Festival Exhibit; Paintings and Sculpture by Two Artists at War.

PHILADELPHIA, PA.
Academy of Fine Arts Jan. 23-Feb. 27: 139th Annual Exhibition of Paintings and Sculpture.
Art Alliance To Jan. 21: Paintings, Morrice Wagner; Jan. 22-Feb. 11: Oils, Hilde Foss.
Philadelphia Museum To Feb. 14: Our Navy in Action; To March 26: The McIlhenny Collection.
Woodmere Art Gallery To Jan. 30: American Indian Exhibition.

PITTSBURGH, PA.
Carnegie Institute To Jan. 30: Watercolors from 22nd International Exhibition.

PITTSFIELD, MASS.
Berkshire Museum Jan.: Lithographs of World War I; Works, Eric Simon.

PROVIDENCE, R. I.
Museum of Art Jan.: Paintings,

Allison Stillwell; To Feb. 6: "Our Navy in Action."

RICHMOND, VA.
Virginia Museum of Fine Arts Jan. 16-Feb. 13: Masterpieces of 19th Century French Painting.

ROCHESTER, N. Y.
Rochester Memorial Art Gallery To Feb. 20: Latin-American Exhibition.

SACRAMENTO, CALIF.
Crocker Art Gallery To Jan. 31: Oils and Watercolors, "Santa Cruz Five"; Gothic Wood Cuts, Paintings, Agnes Pelton.

ST. LOUIS, MO.
Eleanor Smith Galleries Jan. 24-Feb. 5: Portraits and Oils, Elise Morton.
City Art Museum To Jan. 18: Illustrations from "Yank"; To Jan. 31: Work by Negro Artists of St. Louis.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor To Feb. 25: Albert Campbell Hooper Collection; To Jan. 30: Audubon Prints.
M. H. De Young Memorial Museum Jan.: Works, Gyula Zilzer, Monty Lewis, Francis de Erdelyi.
Museum of Art Jan. 18-Feb. 13: Paintings, Oskar Kokoschka; Watercolors of New Caledonia, Lt. James Crafts; Watercolors from the South Seas, Ensign Louis Macouillard.

SEATTLE, WASH.
Art Museum To Feb. 6: Pastels and Drawings, Hearl.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Gallery To Jan. 23: Watercolors, Tom Lea and Paul Sample.

SPRINGFIELD, MO.
Art Museum To Jan. 29: Watercolors, Harrison Hartley; Paintings, A. Raymond Katz.

SYRACUSE, N. Y.
Museum of Fine Arts To Feb. 19: Modern Russian Art from Christian Brinton Collection.

UTICA, N. Y.
Munson-Williams-Proctor Institute To Jan. 29: "20th Century Portraits."

WASHINGTON, D. C.
Artists Guild Jan.: Second Annual Exhibition.
G Place Gallery To Jan. 27: Ceramic Sculpture, Lillian Swann Swann; To Jan. 22: Paintings, James Donald Prendergast, B. Ullrich.
National Gallery To Feb. 13: Great Prints from the Rosenwald Collection.
Phillips Memorial Gallery To Jan. 31: Watercolors, Milton Avery.
Smithsonian Institution To Jan. 30: Watercolors, Ralph H. Avery; Etchings, Cornelia Botke.

WEST PALM BEACH, FLA.
Norton Gallery & School of Art Jan.: Works, Doris Rosenthal.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Jan. 22: Benjamin Kopman; Jan. 24-Feb. 5: Group of Four Painters.
American-British Art Center (44W 56) To Jan. 22: Group Show; Sculpture, Winifred Lansing.
An American Place (509 Madison) To March 11: Paintings, 1943, Georgia O'Keeffe.
Argent Galleries (42W57) Jan. 17-30: Watercolors & Sculpture by Group of Eight; Paintings, Ann Beadenkopf.
Art of this Century (30W57) To Jan. 29: I. Rice Pereira.
Artists Gallery (43W55) To Jan. 17: Paintings, John Van Wicht.
Associated American Artists (711 Fifth) To Jan. 17: Paintings, Jacques Zucker; Jan. 18-Feb. 5: Paintings, Frederic Taubes.
Art Students League (21W57) To Jan. 25: Members Exhibition.
Babcock Gallery (38E57) Jan.: 19th and 20th Century Americans.
Baranzky Galleries (604 Madison) Jan.: Group Show.
Bignou Gallery (32E57) To Jan. 29: Sculpture and Drawings, "Labors of Hercules," Ossip Zadkine.
Bonestell Gallery (18E57) Jan. 17-29: Drawings and Watercolors, Charles Hulbeck.
Mortimer Brandt (15E57) Jan.: Paintings and Drawings of All Periods.
Brunner Gallery (110E57) Jan.: Old Masters.
Buchholz Gallery (32E57) To Jan. 30: Loan Exhibition of James Ensor.
Carstairs Gallery (11E57) To Jan. 22: "Jeunes Filles de Paris," Karin.
Chapelier Gallery (36W57) Jan.: "Americana."
Clay Club (4W8) Jan.: Sculpture by Service Men.
Columbia University (37W at 115) Jan.: Watercolors, Frederic Giles Oman.
Comerford Gallery (32W57) Jan.: "Drawings From The Nude," Arthur Lee.
Contemporary Arts (106E57) To Jan. 21: Paintings, Leontine Campbell.
Downtown Gallery (43E51) To Jan. 30: "War Time and Peace Time Paintings, Ralston Crawford.
Durand-Ruel (12E57) To Jan. 22: Art News "10 Best of 1943."
Albert Duveen (19E57) Jan.: Early American Paintings.
Duven Bros., Inc. (720 Fifth) Jan.: Old Masters.
Durlacher Bros. (11E57) To Feb. 5: Watercolors, Cady Wells.
Eggleston Galleries (161E57) Jan.: Group Show.
8th St. Gallery (38W8) To Jan. 31: Watercolors, 8th St. Art Association.
Feigl Gallery (601 Madison) To Feb. 5: Exhibition, "De Gustibus Non Disputandum."
Ferafil Galleries (63E57) Jan. 16-

30: Paintings, Clarence H. Carter; Watercolors, Martha Savoyers.
460 Park Avenue Gallery (460 Park) Jan.: Portraits by Contemporary Americans.
Frick Collection (1E70) Jan.: Permanent Collection.
Galerie St. Etienne (46W57) To Jan. 31: Oils and Gouaches, Betty Lane.
Gallery of Modern Art (18E57) Jan.: Group Show.
Grand Central Art Galleries (15 Vanderbilt) To Jan. 29: "Paintings of the Old West," William R. Leigh; Jan. 19-29: Second Exhibition by Merchant Seamen of the United Nations.
Grand Central 57th St. (55E57) Jan.: Paintings and Sculpture by American Artists.
Arthur H. Harlow (42E57) To Jan. 31: Etchings, Zora.
Bertram Hartman (SW13) To March 5: Sat. and Sun.: Paintings.
Charles Eock (40W10) Jan.: Exhibition, Andrew T. Schwartz.
Kennedy & Co. (785 Fifth) Jan.: Watercolors and Drawings, Rowlandson.
Kleinmann Galleries (65E57) Jan.: Recent Oils, Jon Corbino.
Kraushaar Galleries (730 Fifth) Jan. 17-Feb. 8: Paintings, Escher Williams.
Koetser Gallery (15E57) To Jan. 31: Oils and Watercolors, Claude Domec.
Jann Levy Gallery (11E57) Jan.: Old Masters.
Julien Levy Gallery (42E57) To Jan. 18: Mobiles, Xenia Cage.
Lilienfeld Galleries (21E57) To Jan. 22: Paintings, Hatty Dube.
Macbeth Gallery (11E57) Jan.: Group Show, Opening Jan. 31: Worthington Whittreage.
Macy's Gallery (Herald Square) Jan.: Over 100 Paintings by Contemporary Artists.
Marquie Gallery (16E57) Jan.: Group Show.
Pierre Matisse (51E57) To Jan. 29: Paintings, Derain.
Metropolitan Museum (Fifth at 82) To March 1: The Soviet Artist in the War; To Feb. 6: Naval Aviation, Paintings and Drawings.
Midtown Galleries (605 Madison) To Jan. 22: Paintings, Fletcher Martin.
Much Galleries (108W57) Jan.: Paintings by American Artists; Jan. 24: Watercolors, James Fitzgerald.
Moran Library (29E36) To Feb. 5: Fashions of the French Court in the 17th and 18th Centuries.
Morton Galleries (222W59) To Jan. 22: Watercolors and Oils, Helen Sotensbury, Jan. 24-Feb. 5: Group Show.
Museum of Modern Art (11W53) Jan. 26-March 5: War Maneuver Models, Norman Bel Geddes; To Feb. 6: Romantic Paintings in America.

Museum of Non-Objective Painting (24E54) Jan.: New Loans.
Newhouse Gallery (15E57) To Jan. 28: Paintings, Angna Enters.
New York Historical Society (170 Central Park West) To Feb. 27: Historical paintings, furniture, etc. of Dutch period in N. Y.; Jan.: Etchings, Boyd Collection.
Niveau Gallery (63E57) Jan. 11-25: Paintings of New England, Glenna Miller.
Nierendorf Gallery (53E57) Jan. 18-Feb. 5: Works, Alexander Archipenko.
Norliet Gallery (59W56) Jan. 11-31: Paintings, Lithographs, Anne Eisner.
Old Print Shop (150 Lexington) Jan. 20-Feb. 10: Landscapes, Genre and Marines.
Passedoit Gallery (121E57) Jan. 17-29: Wood Sculpture, John Rood.
Pen and Brush Club (16E10) Jan.: Watercolor and Sculpture Exhibition.
Perls Gallery (32E58) To Jan. 29: Paintings, Frederick Hawke.
Pinacotheca (20W58) To Jan. 29: Paintings, Max Schuster; Jan. 24-Feb. 12: Paintings, Joseph Schatz; To Jan. 31: Paintings, Patricia Phillips.
Puma Gallery (108W57) To Jan. 23: New Paintings, Puma.
Rehn Gallery (683 Fifth) Jan. 10-29: Paintings, Bradley Walker Tomlin.
Riverside Museum (Riverside at 103) To Feb. 13: League of Present Day Artists.
Paul Rosenberg (16E57) To Jan. 30: Retrospective Paintings, Max Weber.
Salmagundi Club (47 Fifth) To Jan. 28: Annual Oil Exhibition.
Schaeffer Galleries (61E57) Jan.: Old Masters.
Schneider-Gabriel Galleries (69E57) Jan.: Paintings of Various Schools.
Schultheis Galleries (15 Maiden Lane) Jan.: Paintings.
Jacques Seligmann (5E57) Jan.: Old Masters.
Studio Guild (130W57) Jan.: Circulating Group Show.
S20 Gallery (880 Lexington) To Jan. 31: Watercolors, Miyamoto.
Valentine (55E57) Jan. 17-Feb. 26: School of Paris Abstract Paintings.
Wakefield Gallery (64E55) Jan. 17-Feb. 5: John F. Hawkins.
Weyhe Gallery (794 Lexington) To Jan. 29: Drawings, Heinrich Zille.
Willard Gallery (32E57) To Feb. 5: Recent Work, Morris Graves.
Wildenstein (19E04) To Feb. 5: Sculpture and drawings, Mieschansoff; Jan. 16th, 17th and 18th Century Drawings, Paintings, Sculpture by Great Masters.
Howard Young Gallery (1E57) Jan.: Old Masters.

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